

## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property of a Noble Hawaiian Family

1

### Finger Bowl, Hawaiian Islands

Estimate: 2,500 - 3,500 USD

## DESCRIPTION

Property of a Noble Hawaiian Family  
Finger Bowl, Hawaiian Islands

Length: 12 3/4 in (32.3 cm)

## PROVENANCE

John M. Warriner (1895-1960), Honolulu  
Lessing J. Rosenwald, Jenkintown, Pennsylvania  
Sotheby's, New York, November 14, 1980, lot 83, consigned by  
the estate of the above  
Charles W. Mack, Honolulu, acquired at the above auction  
Noble Hawaiian Family, acquired from the above

## CONDITION REPORT

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## CATALOGUE NOTE

In his *The Hawaiian Calabash*, Irving Jenkins notes that one of the earliest mentions of *ipu holo'i lima*, or finger bowls, was in 1823, when the English missionary the Rev. William Ellis visited John Adams Ki'iapalaoku Kuakini, the Royal Governor. Ellis wrote that: "Neat wooden dishes of water were handed to the governor and his friends, both before and after eating, in which they washed their hands. [...] this practice, we believe, is an ancient custom, generally observed by the chiefs, and all the higher order of people, throughout the islands." (William Ellis, cited in Irving Jenkins, *The Hawaiian Calabash*, Honolulu, 1989, p. 49).

Jenkins notes that "[...] the upper classes in Hawaii ordinarily washed their hands before, after, and sometimes during meals. Although gourds filled with water were commonly used for washbowls, specialized wooden bowls [such as the present lot] were also carved for this purpose. [...] They were probably personal items, intended for the use of their owner only [...] Like spittoons, many of the washbasins were carved into unique shapes." (*ibid.*, p. 56).

## Art of Africa, Oceania, and the Americas

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Property of a Noble Hawaiian Family

2

### Two Barkcloth Beaters, Hawaiian Islands

Estimate: 1,000 - 1,500 USD

**DESCRIPTION**

Property of a Noble Hawaiian Family  
Two Barkcloth Beaters, Hawaiian Islands

Length (left): 16 3/8 in (41.5 cm); Length (right): 16 in (40.6 cm)

**PROVENANCE**

Left:

James T. Hooper, Arundel  
Christie's, London, *Hawaiian and Maori Art from the James Hooper Collection*, June 21, 1977, lot 144

Noble Hawaiian Family, acquired at the above auction

Right:

Leo and Lilian Fortess, Honolulu  
Noble Hawaiian Family, acquired from the above

**LITERATURE**

Left:

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection*, London, 1976, p. 78, pl. 38, cat. no. 304 (illustrated), p. 417, cat. no. 304 (listed)

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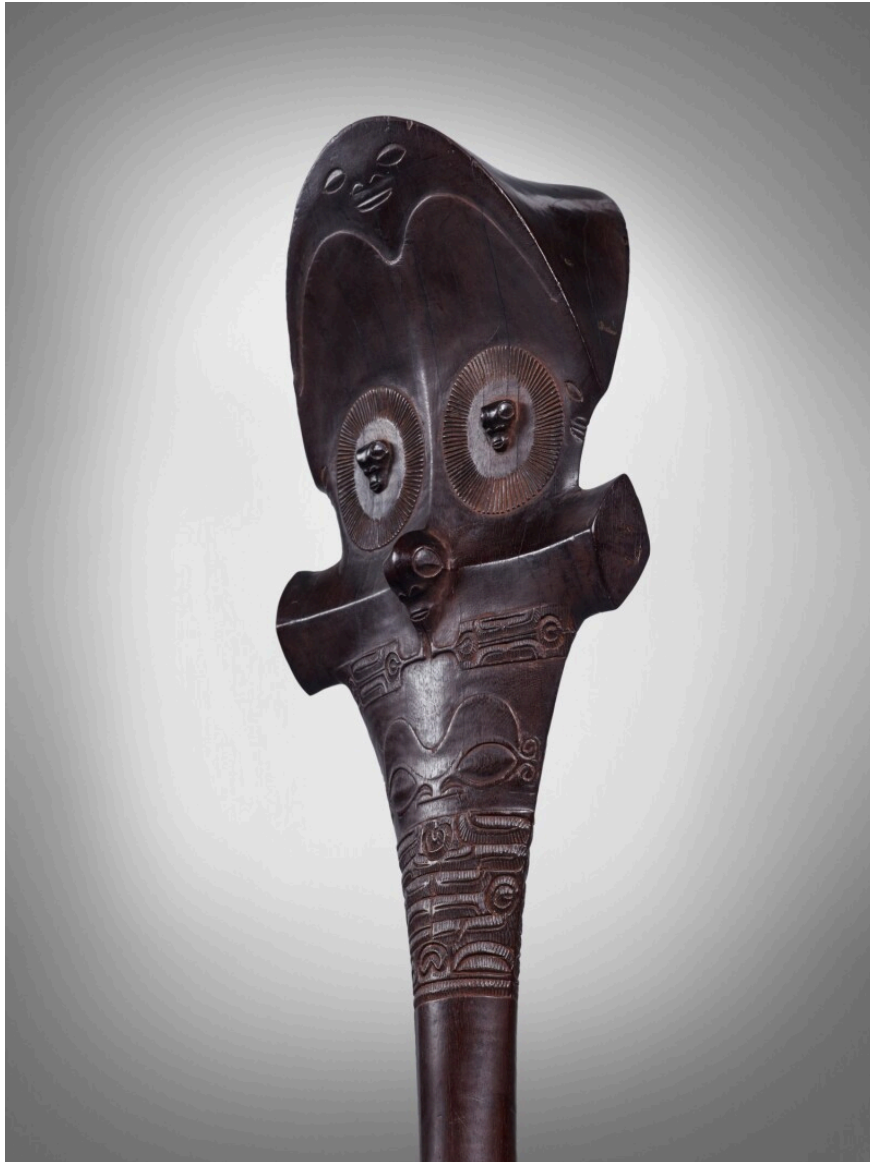
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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

3

### War Club, Marquesas Islands

Estimate: 40,000 - 60,000 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
War Club, Marquesas Islands

Length: 56 1/4 in (142.9 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the late 1960s  
Valerie Franklin, Los Angeles, by descent from the above

## CATALOGUE NOTE

Carol S. Ivory, the scholar of Marquesan art, notes that “warfare was an integral part of Marquesan life” (Kjellgren and Ivory, *Adorning the World: Art of the Marquesas Islands*, New York, 2005, p. 85), whether as the result of territorial rivalries or because of the need to obtain redress for perceived slights, insults, or humiliation. Important warriors were, therefore, amongst the most influential and high-ranking members of Marquesan society, and their most prized possession and emblem was an ‘u’u. These large, heavy, and exquisitely decorated clubs were carved from ironwood (*Casuarina equisetifolia*), known to the Marquesans at *toa*, which is also the Marquesan word for warrior. Samuel H. Elbert notes that “In Marquesan, intangibles are named for visible things [...] Heroic or manly is iron-wood tree (*toa*), the toughness and strength of which is proverbial.” (Elbert, “Chants and Love Songs of the Marquesas Islands, French Oceania”, *The Journal of the Polynesian Society*, Vol. 50, No. 198, 1941, p. 55).

The great distinguishing feature of all ‘u’u is the janiform head of the club, which is covered in an array of small heads and faces. These are arranged in such a way that together they form a larger face, a sort of visual “pun”, in which the eyes and nose are made of small heads. The array of faces on an ‘u’u held many layers of meaning. First, we should note that the Marquesans held the head to be the most sacred, or *tapu* part of the body, as the site of a person’s *mana*, or spiritual power. Also important is that the Marquesans call both the face and the eyes *mata*, and that this word has great genealogical significance. Ivory notes that “the recitation of an individual’s genealogy was referred to as *matatetau*, literally ‘to count or recite (*tetau*) faces/eyes (*mata*)’ [...] and] the term *mata ‘enana* (face/eye people) refers to one’s relatives, ancestors, or allies [...] Thus, the symbolic relationship between images of the face or eye and an individual’s ancestry – and, by extension, the sacred power of the ancestors – begins to become apparent” (Kjellgren and Ivory, *ibid.*, p. 33).

The purpose of the 'u'u was to render its owner powerful and invulnerable. As a heavy war club it served this purpose in a very literal sense, but as Ivory's remarks make clear, it unquestionably had great spiritual power too, as a vessel for ancestral *mana*. The anthropologist Alfred Gell has made a similar suggestion, noting his belief that in the Marquesas Islands all imagery, whether carved or tattooed, is a vehicle for *etua* (gods, or deified ancestors) "in a tutelary [...] guardian mode" (Gell, cited in Hooper, *Pacific Encounters: Art and Divinity in Polynesia, 1760-1860*, London, 2006, p. 163). The imagery on the club does not "represent" *etua*, figuratively or abstractly, but rather it constitutes their protective presence within the object itself. Considering these theories, and the traditional belief in the Marquesas Islands that it was sacrilege to approach a chief or warrior from behind, it seems probable that the multiplicity of faces on an 'u'u were intended in part to represent the all-seeing and watchful character of the ancestors. Tiny yet watchful, they ensure that a vigilant ancestor faces out in all four cardinal directions.

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## Art of Africa, Oceania, and the Americas

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Property from an American Private Collection

4

### Headdress, Marquesas Islands

Estimate: 30,000 - 50,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
 Headdress, Marquesas Islands  
 Plaques of Hawksbill turtle (*Eretmochelys imbricata*) shell

Length: 11 in (27.9 cm)

## PROVENANCE

Médecin Colonel Guérard, Nice, acquired *in situ* in 1905  
 Bernard and Bertrand Bottet, Nice and Quinson, acquired from the above in 1947  
 Loudmer, Hôtel Drouot, Paris, June 23-24, 1995, lot 100, consigned by the above  
 Wayne Heathcote, London, acquired at the above auction  
 American Private Collection, acquired from the above in 1995

## LITERATURE

Pierre Amrouche, *Collection Bernard et Bertrand Bottet*, Paris, 2013, p. 32, cat. no. 51 or 52 (listed), p. 219, cat. no. 49 or 50 (listed), and p. 256, fig. 100

## CATALOGUE NOTE

Carol S. Ivory notes that on special occasions, “Marquesans donned a variety of ornaments, including many worn on the head, the most *tapu*, or sacred, part of the body. The general term for [...] a head ornament is *pa’e*, and when these take the form of Bands made of woven coconut-husk fiber, or *keikaha*, they are called *pa’e kaha*. This term is also used to denote headdresses [...] in which the fiber bands have alternating panels of dark brown turtleshell and white shell attached to them. The ends of the fiber band are ornamented with tapered shell plaques overlaid with openwork carving in turtleshell [...]. The turtleshell panels were shaped by wrapping them in *noni* leaves and heating them in a fire. The turtleshell plaques are carved in low relief and depict *tiki* [...]. Handy attributed the *pa’e kaha* specifically to the island of Hiva Oa and stated that they were typically part of festival attire. Owned by families rather than individuals, they were passed down as heirlooms. *Pa’e kaha* were used by warriors and *haka’iki* [chiefs] and also by male dancers [...]. There is some debate about whether *pa’e kaha* were worn with the panels facing down, like a visor, or standing upright, like a crown. In nineteenth-century illustrations they are shown with the panels down [...]. But in his journal, Crook described the panels as ‘joined lengthways, and fastened upright upon a bandage [*sic*] of coconut fibers to be tied round the head.’ [William Pascoe Crook, “An Account of the Marquesas Islands”, 1800, manuscript journal, Mitchell Library, Sydney, p. 18].” (Eric Kjellgren and Carol S. Ivory, *Adorning the World: Art of the Marquesas Islands*, New York, 2005, pp. 66-67).

The present *pa’e kaha* is one of two acquired in 1947 by the French collectors Bernard and Bertrand Bottet from Colonel Guérard, a French military doctor who was in the Marquesas Islands at the end of the 19<sup>th</sup> century; the other was sold at Christie’s, Paris, June 13, 2011, lot 97.

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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

5

### Maori Short Club, New Zealand

Estimate: 5,000 - 7,000 USD

**DESCRIPTION**

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Maori Short Club, New Zealand  
Sperm whale (*Physeter macrocephalus*) bone

Length: 17 in (43.2 cm)

**PROVENANCE**

Dr Justin G. Stein, Los Angeles  
Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s  
Valerie Franklin, Los Angeles, by descent from the above

**EXHIBITION**

Los Angeles County Museum of Natural History, *Art of the Pacific*, 1971

**CATALOGUE NOTE**

This short club is a *patu paraoa*, *patu* being the general term for club, and *paraoa* being Maori for sperm whale, whalebone, or a weapon made of the same. All varieties of *patu* are designed to deliver a one-handed jabbing stroke aimed at the lower edge of the ribs, the lower jaw, or the temple, the blow being struck with the distal end of the club. Whalebone clubs were notable for their strength, as Elsdon Best remarks: "*patu paraoa*, or *patu* made from the bones of the sperm whale, were much prized, and were strong, handy weapons, not liable to fracture." (Best, "Notes on the Art of War, as Conducted by the Maori of New Zealand", *Journal of the Polynesian Society*, March 1902, Vol. 11, No. 1, p. 235).

Barbara Todd notes that the use of whalebone "gave nobility to an instrument of warfare and mana to the person who owned and used it." (Todd, *Whales and Dolphins of Aotearoa New Zealand*, Wellington, 2014, p. 104).

**CONDITION REPORT**

Very good condition overall, with wear consistent with age and use. Minor nicks, chips, and scratches in places. Small cavities to one side, inherent to the material. Has stand.

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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

6

### Maori Short Club, New Zealand

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Maori Short Club, New Zealand

Length: 14 1/4 in (36.2 cm)

## PROVENANCE

Dr Justin G. Stein, Los Angeles  
Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s  
Valerie Franklin, Los Angeles, by descent from the above

## EXHIBITION

Honolulu Academy of the Arts, February 23 - April 9, 1967  
Los Angeles County Museum of Natural History, *Art of the Pacific*, 1971

## CATALOGUE NOTE

*Patu* is a general term for club, whilst *onewa* refers to the greywacke or basalt from which the club is made. All varieties of *patu* are designed to deliver a one-handed jabbing stroke aimed at the lower edge of the ribs, the lower jaw, or the temple, the blow being struck with the distal end of the club.

The smooth and fine finish of this club was achieved after great labour; as Hooper notes, the creation of "the hole for a wrist cord was a particular technical challenge" (Steven Hooper, *Pacific Encounters: Art and Divinity in Polynesia, 1760-1860*, London, 2006, p. 140). These difficulties were sources of admiration when *patu* were first encountered by Europeans in the late 18<sup>th</sup> century; Adrienne Kaeppler notes that on Cook's first voyage "basalt *patu* were greatly admired because of the work necessary to manufacture them with stone tools." (Kaeppler, *Artificial Curiosities*, Honolulu, 1978, p. 190). The form was so well-regarded by Joseph Banks that upon his return to London he commissioned forty brass replicas from the foundry of Eleanor Gyles, intending to take them as gifts on the second voyage (see Coote, "Joseph Banks's Forty Brass Patus", *Journal of Museum Ethnography*, No. 20, March 2008, pp. 49-68).

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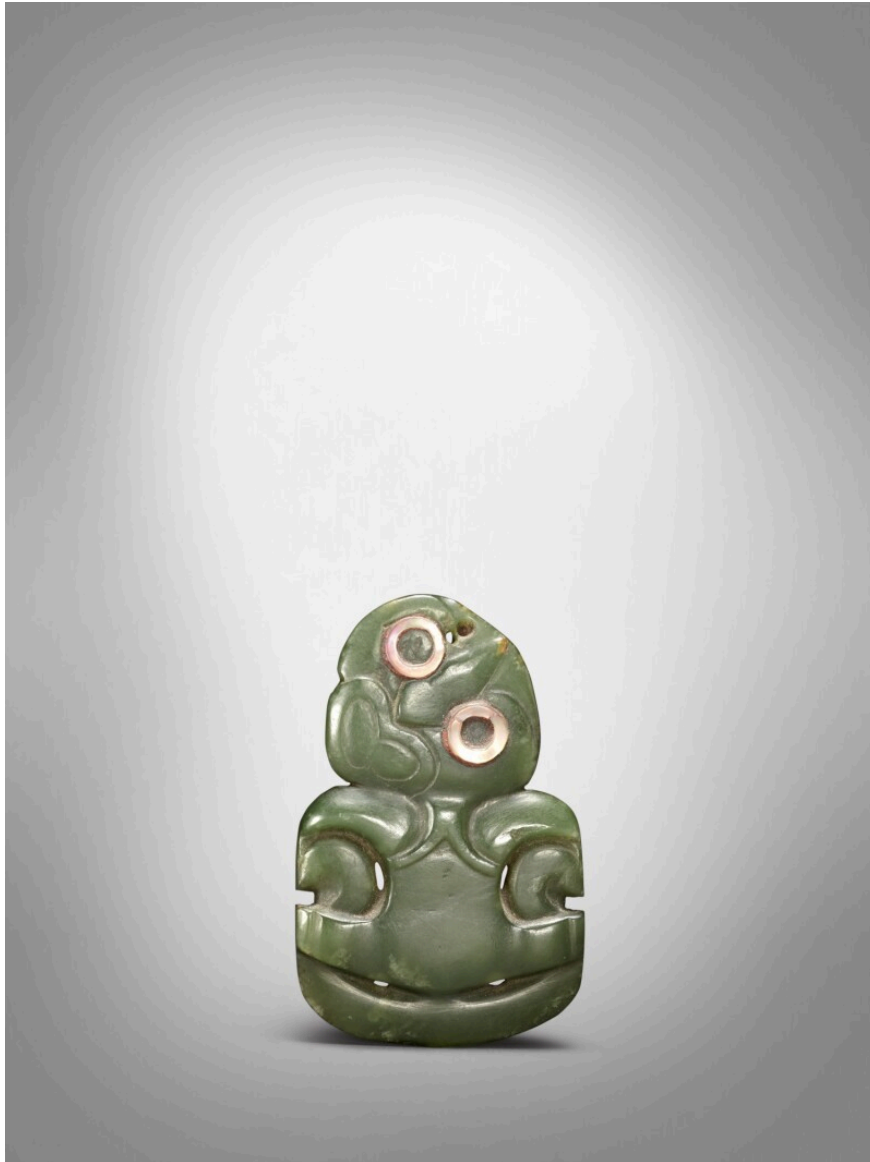
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## Art of Africa, Oceania, and the Americas

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Property from the Collection of Howard and Jane Cohen, Baltimore

7

### Maori Pendant, New Zealand

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Collection of Howard and Jane Cohen,  
Baltimore  
Maori Pendant, New Zealand

Height: 3 1/2 in (9 cm)

## PROVENANCE

Te Aho te Whanapu (presumably fl. mid-late 19<sup>th</sup> century),  
Rangiriri, Waikato  
Private Collection  
Sotheby's, London, July 3, 1989, lot 53, consigned by the above  
Howard and Jane Cohen, Baltimore, acquired at the above  
auction

## CATALOGUE NOTE

This small *hei tiki* is accompanied by a canvas label, seemingly of late 19th century date, with the following inscription:

*hei-tiki-formerly belonged to Te Aho te Whanapu of Rangariri [sic] a chief celebrated [sic] in history of the [??] of commander of the Rangariri [??] at the time of the Waikato war – he was taken prisoner and sent to Hawaii from which he escaped. He is still living in Rangariri and is a very old man. He is also a Tohunga of Tawhiao. This hei-tiki descended from his ancestors of which he easily traces back for 7 generations. No. 396.*

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

8

### Inlaid Neckrest, Fiji or Tonga

Estimate: 10,000 - 15,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
Inlaid Neckrest, Fiji or Tonga  
Sperm whale (*Physeter macrocephalus*) tooth inlays

Length: 22 ½ in (57.2 cm)

## PROVENANCE

Wayne Heathcote, London  
American Private Collection, acquired from the above in 1993

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

9

### Whale Tooth Necklace, Fiji

Estimate: 18,000 - 20,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
Whale Tooth Necklace, Fiji

Longest tooth: 4 ½ in (11.5 cm); shortest tooth: 3 ¾ in (8.5 cm)

## PROVENANCE

Johann Theodor Kleinschmidt (1834-1881), collected in the  
1870s  
Museum Godeffroy, Hamburg  
Museum für Völkerkunde, Leipzig (inv. no. Me 6058),  
presumably acquired from the above  
Wayne Heathcote, New York  
American Private Collection, acquired from the above in 1994

## CATALOGUE NOTE

Fergus Clunie notes that necklaces “composed of a graduated series of whole Sperm Whale teeth were amongst the most prized valuables in Viti [Fiji].” (Fergus Clunie, *Yalo i Viti: a Fiji Museum Catalogue*, Suva, 1986, p. 159).

A very similar necklace, also with cloth binding, from the collection of W. O. Oldman, the great English dealer and collector, is now in the Museum of New Zealand Te Papa Tongarewa, Wellington (inv. no. OL002129/1; illustrated in W. O. Oldman, *The Oldman Collection of Polynesian Artifacts*, Auckland, 2004, pl. 63, cat. no. 598b).

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## Art of Africa, Oceania, and the Americas

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Property from an American Private Collection

10

### Whale Tooth Necklace, Fiji

Estimate: 7,000 - 10,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
Whale Tooth Necklace, Fiji

Longest tooth: 2 in (5.2 cm); shortest tooth: 1 5/8 in (4 cm)

## PROVENANCE

Max Weatherhead, "The Cornucopia Museum", Tynong North,  
Victoria  
Wayne Heathcote, London  
Sotheby's, New York, November 2, 1996, lot 34, consigned by  
the above  
American Private Collection, acquired at the above auction

## CATALOGUE NOTE

A very similar necklace of this distinctive type, once in  
the collection of W. O. Oldman, the great English dealer  
and collector, is now in the Museum of New Zealand Te  
Papa Tongarewa, Wellington (inv. no. OL00598/2;  
illustrated in W. O. Oldman, *The Oldman Collection of  
Polynesian Artifacts*, Auckland, 2004, pl. 63, cat. no.  
598d).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jerry and Ilene Liebowitz

11

### Paddle Shaped Club, Fiji

Estimate: 10,000 - 15,000 USD

## DESCRIPTION

Property from the Collection of Jerry and Ilene Liebowitz  
Paddle Shaped Club, Fiji  
Length: 38 1/4 in (97 cm)

## PROVENANCE

James T. Hooper, Arundel  
Christie's, London, *Melanesian & Polynesian Art from the James Hooper Collection*, June 19, 1979, lot 93  
Private Collection, acquired at the above auction  
Sotheby's, London, March 30, 1981, lot 218, consigned by the above  
Private Collection, acquired at the above auction  
Christie's, Paris, December 8, 2004, lot 61  
Galerie Flak, Paris  
Jerry and Ilene Liebowitz, Fort Lee, New Jersey, acquired from the above

## LITERATURE

Steven Phelps, *Art and Artefacts of the Pacific, Africa and the Americas: The James Hooper Collection*, London, 1976, p. 202, pl. 115, cat. no. 891 (illustrated), p. 430, cat. no. 891 (listed)

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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

12

### Throwing Club, Fiji

Estimate: 700 - 1,000 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art Throwing Club, Fiji

Length: 24 1/2 in (62.2 cm)

## PROVENANCE

Denver Art Museum  
Harry A. Franklin, Beverly Hills, acquired from the above by exchange in April, 1962  
Valerie Franklin, Los Angeles, by descent from the above

## CATALOGUE NOTE

Throwing clubs, or *i ula*, were invariably made of a single piece of wood, usually an uprooted shrub. The present lot is an *i ula tavatava*, its name referring to the form of its “elegant fluted head” (Clunie, *Fijian Weapons and Warfare*, Suva, 1977, p. 60), rather than to the characteristic zig-zag grip carving, which is also known as *tavatava*.

The Wesleyan missionary Thomas Williams wrote that a “weapon much used is the missile club, which is worn stuck in the girdle, sometimes in pairs, like pistols. [...] This is hurled with great precision, and used formerly to be the favourite implement of assassination.” (Williams, and Stringer, ed., *Fiji and the Fijians, Vol. I: The Islands and their Inhabitants*, London, 1858, p. 57).

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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

13

### Inlaid Club, Fiji

Estimate: 25,000 - 35,000 USD

**DESCRIPTION**

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Inlaid Club, Fiji

Sperm whale (*Physeter macrocephalus*) tooth inlays  
Length: 41 1/2 in (105.4 cm)

**PROVENANCE**

Dr Justin G. Stein, Los Angeles  
Harry A. Franklin, Beverly Hills, acquired from the above by the late 1960s  
Valerie Franklin, Los Angeles, by descent from the above

**EXHIBITION**

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*, January 31, 2009 - January 3, 2010

**LITERATURE**

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 101, cat. no. 80

**CATALOGUE NOTE**

This exceptional club illustrates the great care which was lavished on the finest and most prestigious Fijian clubs, which served not only as fighting weapons but as emblems of rank.

The decoration of this club is of unusually fine quality, with a rigorous and carefully structured design. Bands of exceptionally fine carving appear along the handle of the club, and the "cheeks" of the head are decorated with a deeply carved lattice of triangular forms which undulate slightly, like a fine net cast across the surface. This carving is divided by bands of subtly different vertical carving which occur at the three points where ivory "stars" are inlaid on either side of the club. The inlays all appear to have been placed when the club was made, as within the elaborate and carefully conceived scheme of carved decoration circular forms have been left void for the inlays to be inserted into. Another large inlay of similar form appears at the pommel of the club. With the overwhelming importance of sperm whale teeth, *tabua*, in Fijian society, weapons inlaid with the same material were symbols of considerable prestige, and this club was doubtless made for a man of great status and *mana*. As Clunie notes, "ivory inlaid clubs were distinguished as being *vonotabua*, the actual inlays usually being traded from Tonga" (Clunie, *Fijian Weapons and Warfare*, Suva, 1973, p. 50); William Mariner, who lived in Tonga from 1806 to 1810, claimed that the inlays were made mainly by Tongan canoe-builders (Mariner and Martin, *An Account of the Natives of the Tonga Islands*, Edinburgh, 1827, p. 251).

The form shows a close resemblance to both the *gata* and *sali* or *cali* types of spurred club, with the size of the head more akin to the former, but the decorated "cheeks" suggesting the *sali* type, of which this would be a particularly elaborate example. The top edge of the cylindrical shaft gradually forms a subtle yet well-defined ridge which becomes sharper as it flows into the graceful yet menacing upswept spur which is characteristic of both *gata* and *sali*. The outer edge of this spur is decorated here with an exceptionally fine band of carving. We should note that whilst inlaid clubs as a whole are rare, particularly in comparison to "plain"



examples, inlaid examples of either the *sali* or *gata* form are exceptionally rare and few can be found in collections.

All forms of spurred clubs were much used as dance clubs, but the present club has the heft and weight of a fighting club, whilst when specially made dance clubs were invariably of lighter weight. In warfare *gata* and *sali* were used in the same manner, with the head "effectively a scythe [...] and the long spur [...] probably used like the 'beak' of the *totokia*, for piercing." (Ewins, *Fijian Artefacts*, Hobart, 1982, p. 41).

Both *gata* and *sali* clubs have historically been referred to as "gunstock clubs", but as has long since been pointed out this name is fanciful, as the form existed well before muskets were introduced to Fiji in the early 19<sup>th</sup> century. Clunie notes that the name is instead derived from the clawed flower, *sali*, of one of the wild banana-like plants of the *Musa* species found widely in the Fijian bush (Clunie, *ibid.*, p. 54). As with the *gata*, the tree used to make the *sali* would have been trained as a sapling so that the grain of the wood follows the curved form of the club unbroken; this lends the weapon greater strength and doubtless slightly eased the laborious task of making it, which must have been considerable in the case of a club as elaborate as this.

## CONDITION REPORT

Very good condition for an object of this age and rare type. Nicks, chips, scratches and abrasions in places. A few insignificant losses to the wood. A few slight hairline cracks. Fine varied patina with traces of old varnish. Has stand.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

14

### Inlaid Headrest, Tonga

Estimate: 50,000 - 60,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
Inlaid Headrest, Tonga  
Sperm whale (*Physeter macrocephalus*) tooth inlays

Length: 16 in (40.6 cm)

## PROVENANCE

David Shaw King, San Francisco  
Lance and Roberta Entwistle, London, acquired from the above  
American Private Collection, acquired from the above in 1991

## CATALOGUE NOTE

In Tonga, the head was the most *tapu*, or sacred part of the body, and in sleep it was appropriate to rest one's head on a carefully made headrest, or *kali*. There are several forms of *kali*, all of which demonstrate the elegance and economy of form characteristic of Tongan sculpture. This graceful headrest is of the *kali hahapo* form, but the marine ivory inlays, or *lei*, distinguish it as a rare *kali lei*, a type "often most most prized on account of its whale-tooth ivory inlay". (Keith St Cartmail, *The Art of Tonga: Ko e ngaahi 'aati 'o Tonga*, Honolulu, 1997, p. 55).

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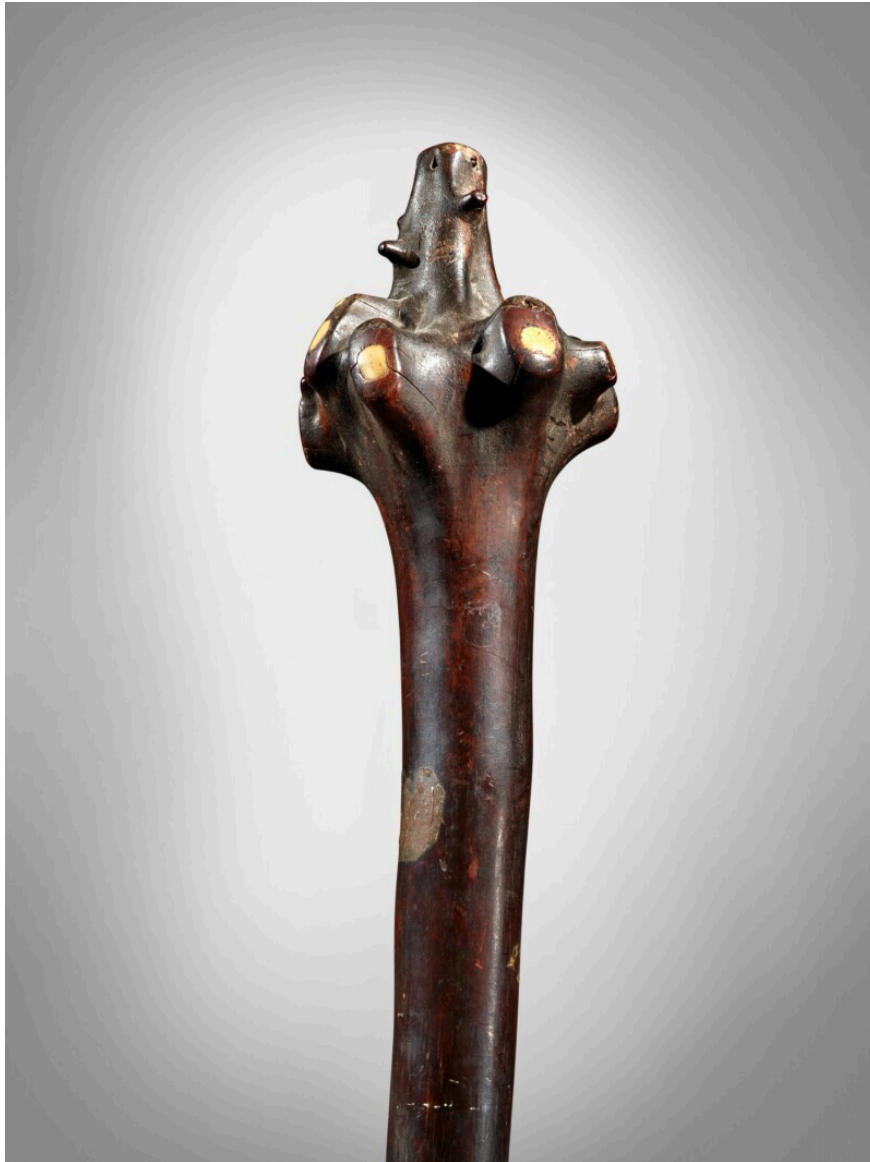
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

15

### Inlaid War Club, Fiji

Estimate: 6,000 - 9,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
Inlaid War Club, Fiji  
Sperm whale (*Physeter macrocephalus*) tooth inlays

Length: 46 3/4 in (118.8 cm)

## PROVENANCE

Hélène and Philippe Leloup, Paris  
American Private Collection, acquired from the above in 1992

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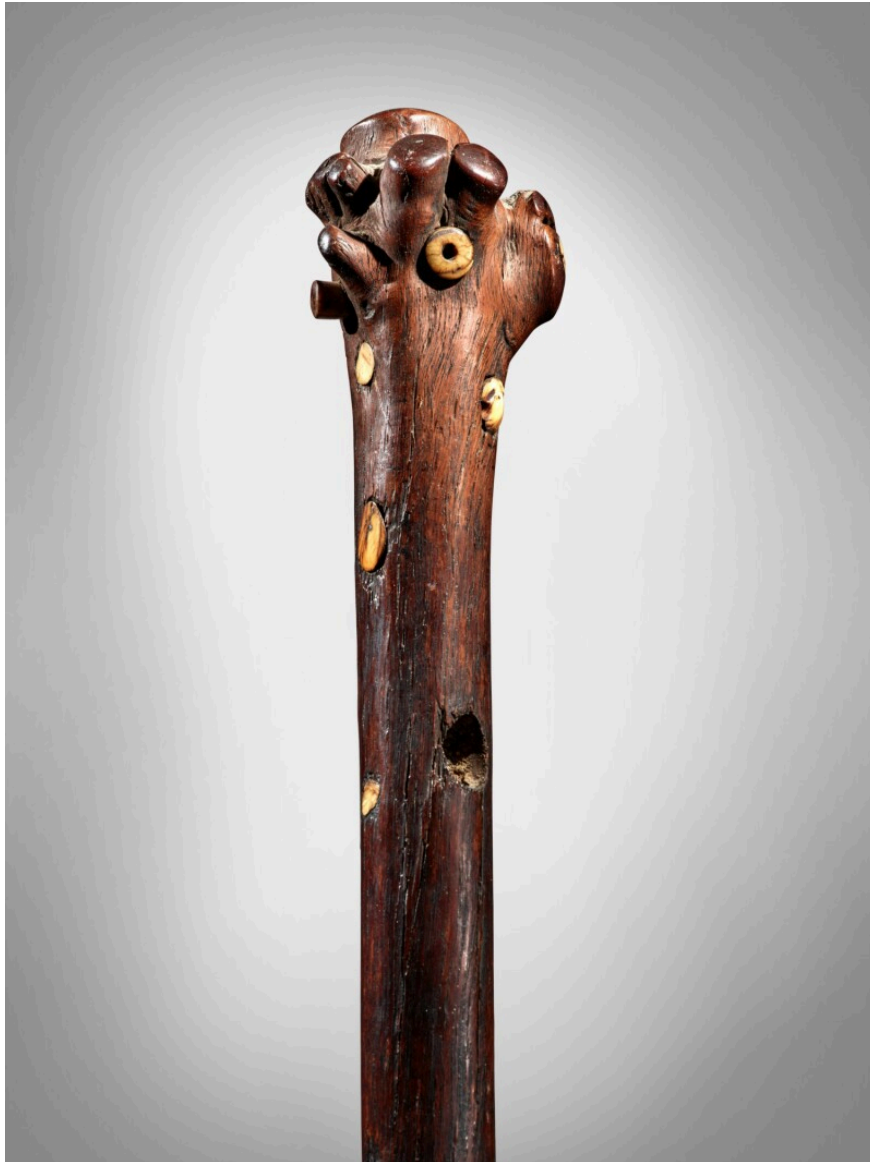
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## Art of Africa, Oceania, and the Americas

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Property from an American Private Collection

16

### Inlaid War Club, Fiji

Estimate: 7,000 - 10,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
 Inlaid War Club, Fiji  
 Sperm whale (*Physeter macrocephalus*) tooth inlays  
 The shaft inscribed in yellow ink: "FIJI. WBSTR. 1898 P FROM  
 COL KNOLLY'S COLL.", and in white ink: "3898."

Length: 45 1/8 in (114.6 cm)

## PROVENANCE

"Colonel Knolly"; probably Louis Frederick Knollys, presumably collected in Fiji between 1875-1880 whilst serving as aide-de-camp to Governor Arthur Hamilton-Gordon  
 William Downing Webster, Bicester, Oxfordshire (inv. no. 3898), presumably acquired from the above  
 General Augustus Henry Lane Fox Pitt-Rivers, Rushmore, Dorset, acquired from the above in 1898  
 Alexander Lane Fox Pitt-Rivers, Rushmore, Dorset, by descent from the above by 1900  
 Captain George Pitt-Rivers, The Manor, Hinton St Mary, Dorset, by descent from the above by 1927  
 Stella Edith Lonsdale (Pitt-Rivers), London and Garéoult, by descent from the above by 1966  
 Sotheby's, London, November 5, 1979, lot 85, consigned by the above  
 Galerie Meyer, Paris  
 Bonhams, London, June 17, 1991, lot 114  
 Hélène and Philippe Leloup, Paris, acquired at the above auction  
 American Private Collection, acquired from the above in 1991

## EXHIBITION

The Pitt-Rivers Museum, Farnham, Dorset, 1898 - circa 1965  
 Galerie Meyer, Paris, *Casse-tête. Armes et armements de l'Océanie*, June 22 - August 31, 1989

## LITERATURE

General Augustus Henry Lane Fox Pitt-Rivers, *Catalogues of his Collections, 1882-1898*, Vol. 8, p. 2129  
 Anthony J. P. Meyer, *Casse-tête. Armes et armements de l'Océanie*, Paris, 1989, p. 18, cat. no. 20

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## Art of Africa, Oceania, and the Americas

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Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

17

### Club, Tonga

Estimate: 4,000 - 6,000 USD



## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Club, Tonga

Length: 47 5/8 in (121 cm)

## PROVENANCE

John J. Klejman, New York  
Pierre M. Schlumberger, Houston, acquired as a gift from the above

## CATALOGUE NOTE

Fighting clubs were the principal weapons of Tonga, Samoa, and Fiji. They provided a canvas for exquisite relief carving, and those by Tongan artists, in particular, are renowned for their fine geometric surface decoration and miniature figures depicting male activities such as hunting, fishing, and fighting. The decorative motifs present on this club form a mesmerizing array of vertical, horizontal, and zig-zagging patterns. At the center of the object, a downward-facing fish has been carved on one side, while a human figure appears on the other, perhaps alluding to the specific use of the club itself.

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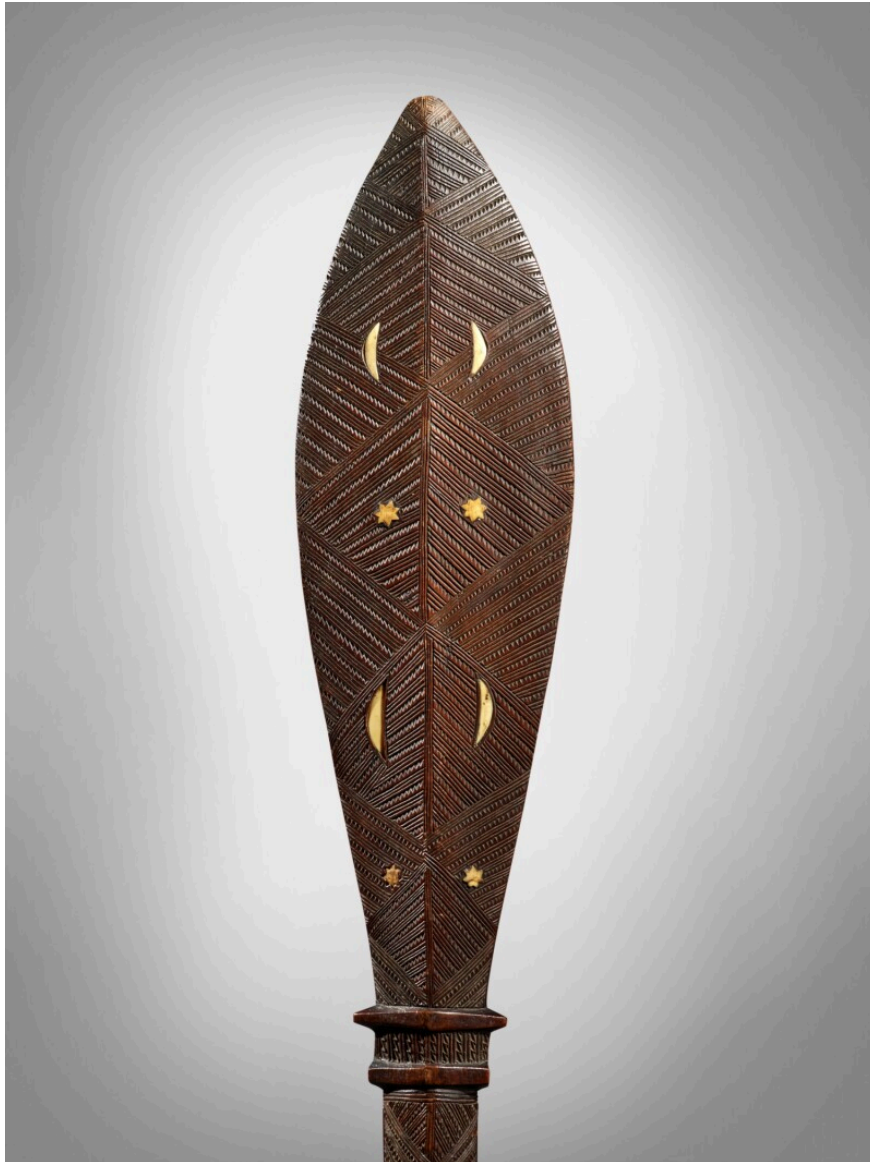
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

18

### Inlaid Club, Tonga or Samoa

Estimate: 15,000 - 25,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
Inlaid Club, Tonga or Samoa  
Sperm whale (*Physeter macrocephalus*) tooth inlays

Length: 49 5/8 in (126 cm)

## PROVENANCE

Sotheby's, London, December 2, 1980, lot 73  
Bonhams, London, June 17, 1991, lot 97  
Hélène and Philippe Leloup, Paris, acquired at the above  
auction  
American Private Collection, acquired from the above in 1991

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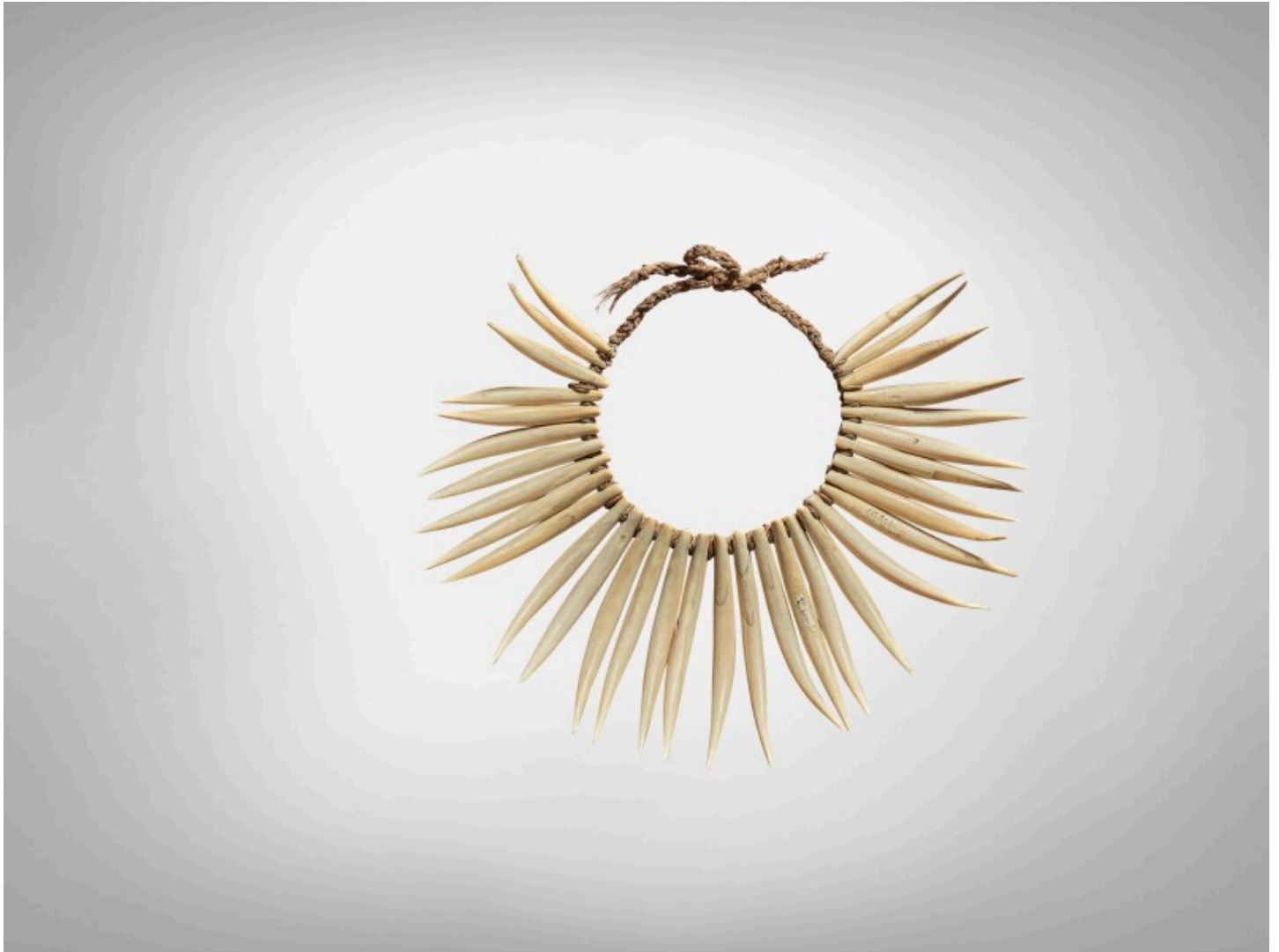
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

19

### Whale Tooth Necklace, Fiji

Estimate: 15,000 - 25,000 USD

● Restricted Species

## DESCRIPTION

Property from an American Private Collection  
Whale Tooth Necklace, Fiji

Longest tooth: 5  $\frac{3}{4}$  in (14.5 cm); shortest tooth: 3  $\frac{1}{4}$  in (8.2 cm)

## PROVENANCE

Reportedly J. F. G. Umlauff, Hamburg, acquired before 1900  
Private Collection, New York  
Sotheby's, New York, November 24, 1992, lot 31, consigned by the above  
American Private Collection, acquired at the above auction

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## CATALOGUE NOTE

Dramatic necklaces such as this were much prized in Fiji in the mid-19<sup>th</sup> century. Known as *wasekaseka* or *waseisei*, the necklaces were made from cut sections of sperm whale (*Physeter macrocephalus*) teeth, with the elegant, sweeping curve of each individual “tusk” following the natural curve of the tooth. Hooper notes that “sawn vertically and horizontally, a large tooth could probably furnish from six to ten tusks, which were then rubbed and polished to a smooth finish.” (Steven Hooper, *Fiji: Art and Life in the Pacific*, Norwich, 2016, p. 136). Like other prestige objects fashioned from whale teeth, these necklaces were probably made for the chiefly class by Tongan canoe craftsmen, and whilst exact “places of manufacture are hard to establish [...] they are very likely to have been canoe-building centres in Lau, northern Fiji and possibly Kadavu.” (*ibid.*). These coveted objects certainly circulated throughout the Fijian archipelago; Clunie notes that many necklaces “made their way into the highlands of eastern Viti Levu [...] mostly as a form of blackmail paid by the coastal and lowland chiefs in enlisting or subverting the dread highland mercenaries.” (Fergus Clunie, *Yalo i Viti: a Fiji Museum Catalogue*, Suva, 1986, p. 160).

## Art of Africa, Oceania, and the Americas

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Property from a Private Collection

20

### Whale Tooth Necklace, Fiji

Estimate: 2,000 - 3,000 USD

● Restricted Species

## DESCRIPTION

Property from a Private Collection  
Whale Tooth Necklace, Fiji

Longest tooth: 4 ½ in (11.4 cm); shortest tooth: 2 ½ in (6.4 cm)

## PROVENANCE

Ernest Tyler, Colton, New York, acquired prior to 1930  
Thence by descent to the present owner

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a Private Collection

21

### Whale Tooth Necklace, Fiji

Estimate: 5,000 - 7,000 USD

● Restricted Species



## DESCRIPTION

Property from a Private Collection  
Whale Tooth Necklace, Fiji

Longest tooth: 6  $\frac{3}{8}$  in (16.1 cm); shortest tooth: 4 in (10.2 cm)

## PROVENANCE

Ernest Tyler, Colton, New York, acquired prior to 1930  
Thence by descent to the present owner

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

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22

### Orator's Staff, Samoa

Estimate: 500 - 700 USD

☐ No Reserves

## DESCRIPTION

Orator's Staff, Samoa

Height: 36 5/8 in (93 cm)

## PROVENANCE

Galerie Flak, Paris

Jean-Paul Morin, Riec-sur-Bélon, Brittany, acquired from the above

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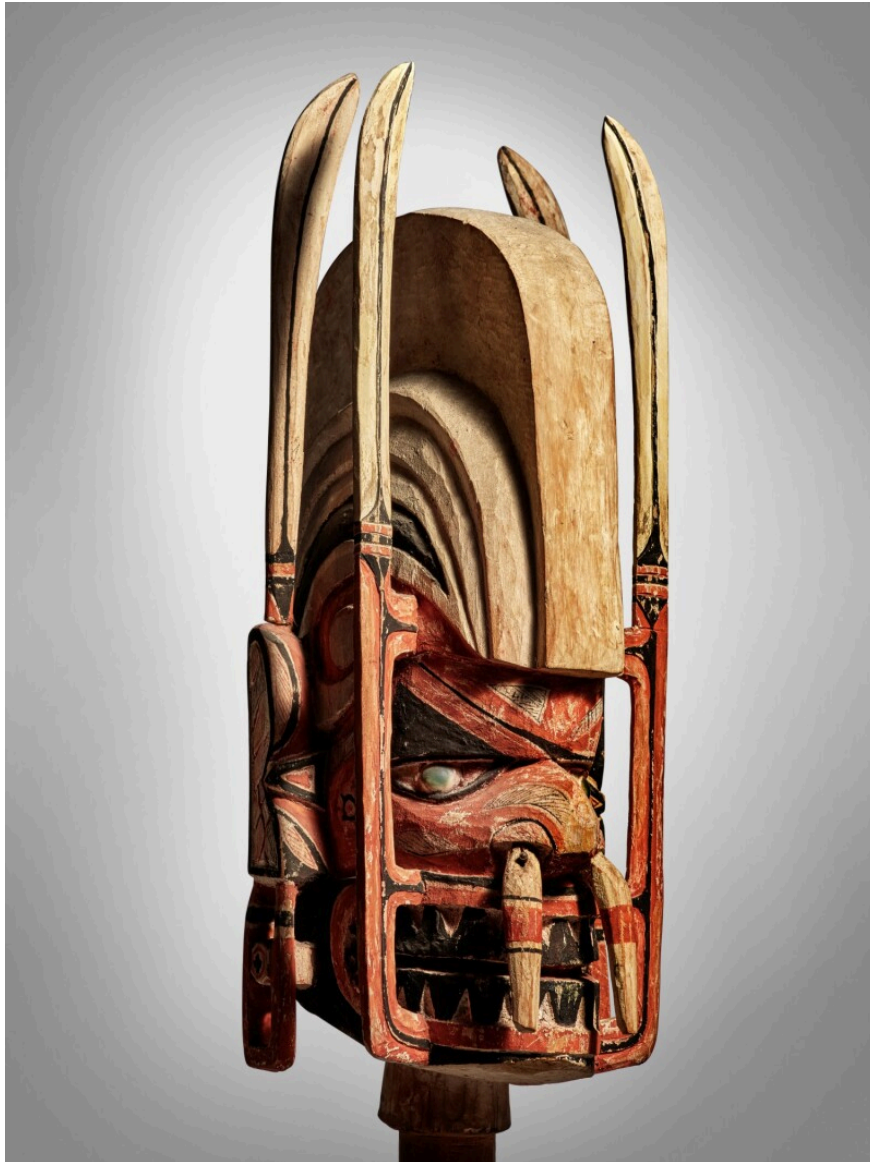
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Alexis Gregory, sold to Benefit the Alexis Gregory Foundation

23

### Head from a Malagan Figure, New Ireland

Estimate: 8,000 - 12,000 USD

## DESCRIPTION

Property from the Estate of Alexis Gregory, sold to Benefit the Alexis Gregory Foundation  
Head from a Malagan Figure, New Ireland

Height: 19 7/8 in (52.7 cm)

## PROVENANCE

Probably Captain Karl Nauer (1874-1962), presumably collected *in situ*  
Alexis Gregory, New York

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jerry and Ilene Liebowitz

24

### Tatanua Mask for Malagan Ceremony, New Ireland

Estimate: 7,000 - 10,000 USD

**DESCRIPTION**

Property from the Collection of Jerry and Ilene Liebowitz  
Tatanua Mask for Malagan Ceremony, New Ireland

Height: 17 3/4 in (45 cm)

**PROVENANCE**

Private Collection

Sotheby's, London, December 11, 1978, lot 170, consigned by  
the above

Jerome Gould, Los Angeles, acquired at the above auction

Jerry and Ilene Liebowitz, Fort Lee, New Jersey, acquired from  
the estate of the above

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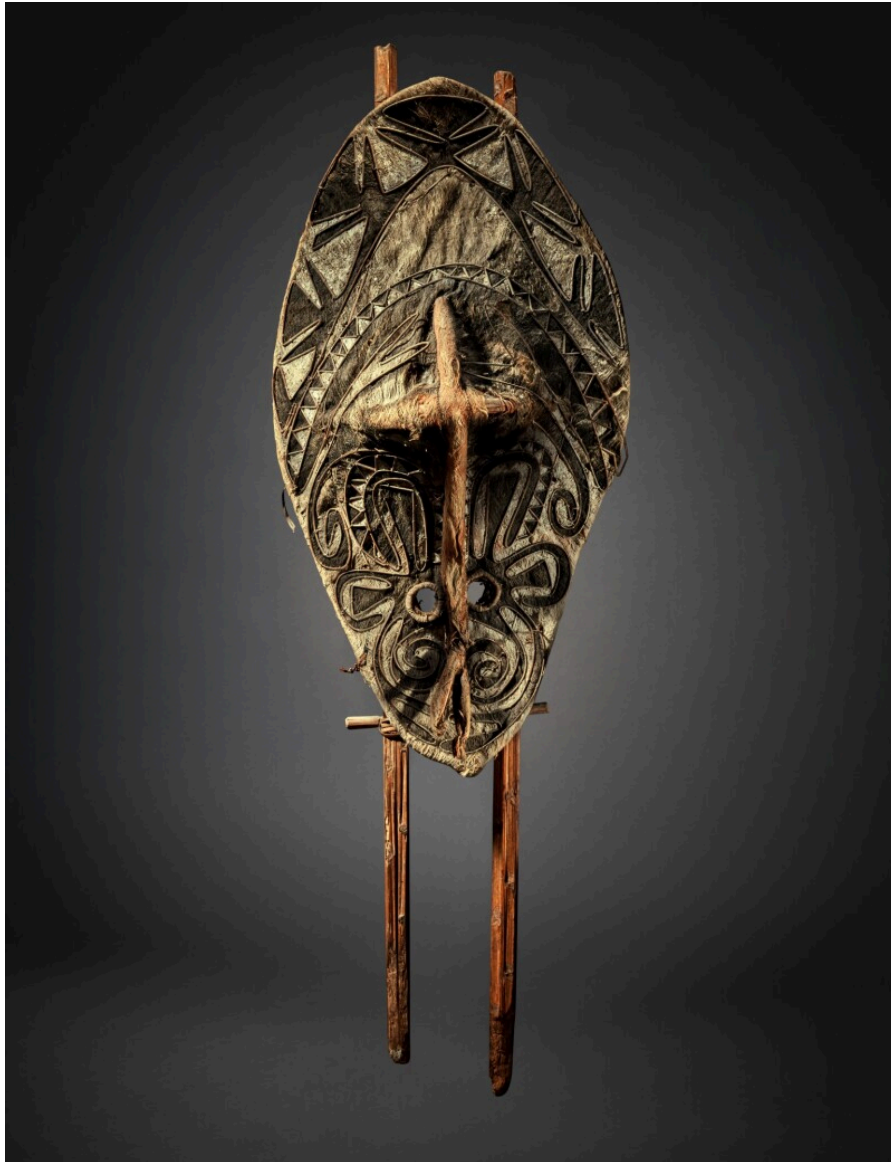
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jerry and Ilene Liebowitz

25

### Purari Barkcloth Mask, Gulf of Papua, Gulf Province, Papua New Guinea

Estimate: 25,000 - 35,000 USD



**DESCRIPTION**

Property from the Collection of Jerry and Ilene Liebowitz  
Purari Barkcloth Mask, Gulf of Papua, Gulf Province, Papua  
New Guinea

Height: 30 3/4 in (78 cm)

**PROVENANCE**

Pierre and Claude Vérité, Paris  
John and Marcia Friede, Rye, New York  
Sotheby's, Paris, June 16, 2010, lot 7, consigned by the above  
Jerry and Ilene Liebowitz, Fort Lee, New Jersey, acquired at the  
above auction

**CATALOGUE NOTE**

Purari masks from the Papuan Gulf were amongst the works which were collected and prized in the early twentieth century by the Surrealists (cf. pl. VII of the auction catalogue for the sale of André Breton and Paul Eluard's collection, Paris, July 1931, in 'Primitivism', 1984: 114).

The uncertain contours of the form and the ethereal structure of these masks, which are made of plant matter (coconut fibre) and rattan, contrasts with the rich character of the patterns which cover the surface. Demarcated by the sago palm stems of sago which are fastened to the plant matter an array of sophisticated designs and curvilinear tattoo motifs cover the entire surface of the face. The impact of the design is increased by the stark black and white pigments, and by the red hue of the median ridge, which stands out in high relief.

Used in the annual aiai'imunu festival, Purari masks fall into two types. The first consists of monumental masks, which can measure up to six metres in height, and the second of smaller masks such as the offered lot, which are known as apuai (Wirz, 1934). Both types personified ancestral spirits, especially those of the forest, iri imunu, whilst smaller masks also had the role of providing food for the large masks (Bell in Peltier, 2006: 211 and 421). According to Welsch in addition to their high cultural importance these masks played a key role in strengthening the clan ties between the large Purari communities, (Welsch, Webb and Harara, 2006: 29).

In 1946, the Tom Kabu movement in the Purari Delta led to the abandonment of traditional rituals and the objects that had accompanied them. The quality of the composition, the density and complexity of the decoration, and the fine condition of the surface all allow one to link this mask with examples collected at the beginning of the 20<sup>th</sup> century. Cf. Welsch, Webb and Harara (2006: 30, No. 48) for a very similar mask now in the Field Museum in Chicago (inv. No. 142436), collected in 1912 by A.B. Lewis and Joseph N. Field during the South Pacific Expedition of 1910-1913

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

26

### Kerewa Spirit Board, Kikori River Delta, Gulf of Papua, Gulf Province, Papua New Guinea

Estimate: 5,000 - 7,000 USD

**DESCRIPTION**

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Kerewa Spirit Board, Kikori River Delta, Gulf of Papua, Gulf Province, Papua New Guinea

Height: 48 1/4 in (122.6 cm)

**PROVENANCE**

Harry A. Franklin, Beverly Hills, acquired by the late 1960s  
Valerie Franklin, Los Angeles, by descent from the above

**EXHIBITION**

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,  
January 31, 2009 - January 3, 2010

**LITERATURE**

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 39, cat. no. 17

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

27

### Spirit Board, Urama Island, Gulf of Papua, Gulf Province, Papua New Guinea

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

Spirit Board, Urama Island, Gulf of Papua, Gulf Province, Papua New Guinea

Height: 49 in (124.5 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1970s  
Valerie Franklin, Los Angeles, by descent from the above

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

28

### Mask, Coastal Sepik River, Madang Province, Papua New Guinea

Estimate: 5,000 - 7,000 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

Mask, Coastal Sepik River, Madang Province, Papua New Guinea

Height: 20 in (50.8 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the 1970s  
Valerie Franklin, Los Angeles, by descent from the above

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jerry and Ilene Liebowitz

29

### Iatmul Head Ornament, Middle Sepik River, East Sepik Province, Papua New Guinea

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Property from the Collection of Jerry and Ilene Liebowitz  
Iatmul Head Ornament, Middle Sepik River, East Sepik  
Province, Papua New Guinea

Length: 7 5/8 in (19.4 cm)

## PROVENANCE

Edmund Müller (1898-1976), Beromünster  
Stiftung [Foundation] Edmund Müller, Haus zum Dolder,  
Beromünster, established by the above on October 29, 1969  
Sotheby's, New York, *Property from the Foundation Dr. Edmund  
Müller*, November 22, 1998, lot 12  
Jerry and Ilene Liebowitz, Fort Lee, New Jersey, acquired at the  
above auction

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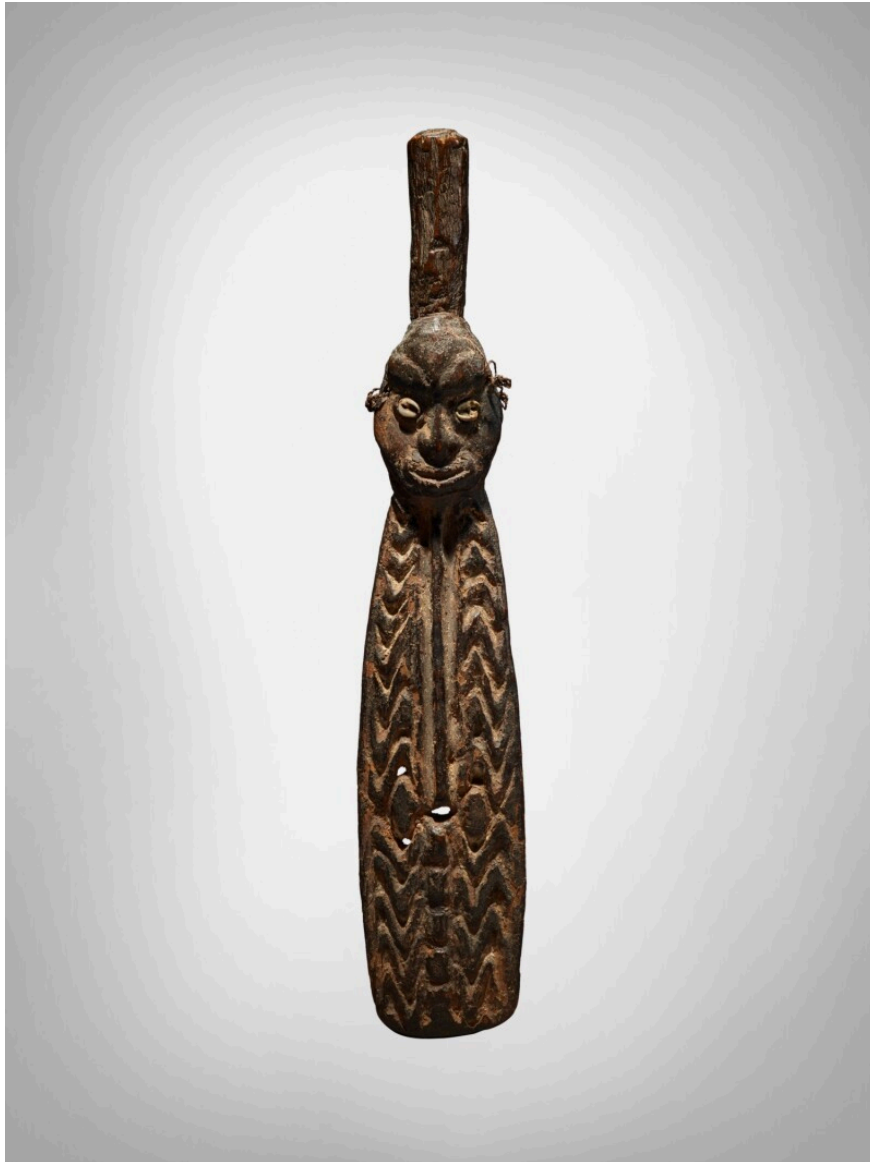
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jerry and Ilene Liebowitz

30

### Iatmul Ritual Implement, Middle Sepik River, East Sepik Province, Papua New Guinea

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Collection of Jerry and Ilene Liebowitz  
Iatmul Ritual Implement, Middle Sepik River, East Sepik  
Province, Papua New Guinea

Height: 15 7/8 in (40.4 cm)

## PROVENANCE

Edmund Müller (1898-1976), Beromünster  
Stiftung [Foundation] Edmund Müller, Haus zum Dolder,  
Beromünster, established by the above on October 29, 1969  
Sotheby's, New York, *Property from the Foundation Dr. Edmund  
Müller*, November 22, 1998, lot 28  
Jerry and Ilene Liebowitz, Fort Lee, New Jersey, acquired at the  
above auction

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jerry and Ilene Liebowitz

31

### Iatmul Cassowary Bone Lime Stick, Middle Sepik River, East Sepik Province, Papua New Guinea

Estimate: 3,000 - 5,000 USD

**DESCRIPTION**

Property from the Collection of Jerry and Ilene Liebowitz  
Iatmul Cassowary Bone Lime Stick, Middle Sepik River, East  
Sepik Province, Papua New Guinea  
Length: 15 in (38.1 cm)

**PROVENANCE**

Wayne Heathcote, London  
Masco Corporation, Detroit, acquired from the above  
Sotheby's, New York, November 15, 2002, lot 144, consigned by  
the above  
Jerry and Ilene Liebowitz, Fort Lee, New Jersey, acquired at the  
above auction

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jerry and Ilene Liebowitz

32

### Shell Pectoral Ornament, Mendi Valley, Southern Highlands Province, Papua New Guinea

Estimate: 1,000 - 1,500 USD

## DESCRIPTION

Property from the Collection of Jerry and Ilene Liebowitz  
Shell Pectoral Ornament, Mendi Valley, Southern  
Highlands Province, Papua New Guinea

Height of shell: 11 1/4 in (28.6 cm)

## PROVENANCE

Jerry and Ilene Liebowitz, Fort Lee, New Jersey

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# Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jerry and Ilene Liebowitz

33

## Five Boiken Currency Rings, Prince Alexander Mountains, East Sepik Province, Papua New Guinea

Estimate: 2,000 - 3,000 USD

● Restricted Species

## DESCRIPTION

Property from the Collection of Jerry and Ilene Liebowitz  
Five Boiken Currency Rings, Prince Alexander Mountains, East  
Sepik Province, Papua New Guinea

Diameter of the largest: 8 7/8 in (22.5 cm); diameter of the  
smallest: 3 in (7.6 cm)

## PROVENANCE

Jerry and Ilene Liebowitz, Fort Lee, New Jersey

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Alexis Gregory, sold to Benefit the Alexis Gregory Foundation

34

### Yangoru Boiken Bride Price Currency, Prince Alexander Mountains, East Sepik Province, Papua New Guinea

Estimate: 1,000 - 1,500 USD

## DESCRIPTION

Property from the Estate of Alexis Gregory, sold to Benefit the Alexis Gregory Foundation  
Yangoru Boiken Bride Price Currency, Prince Alexander Mountains, East Sepik Province, Papua New Guinea

Height of woven element: 11 1/2 in (29.2 cm); height as assembled: 14 1/2 in (36.8 cm)

## PROVENANCE

Alexis Gregory, New York

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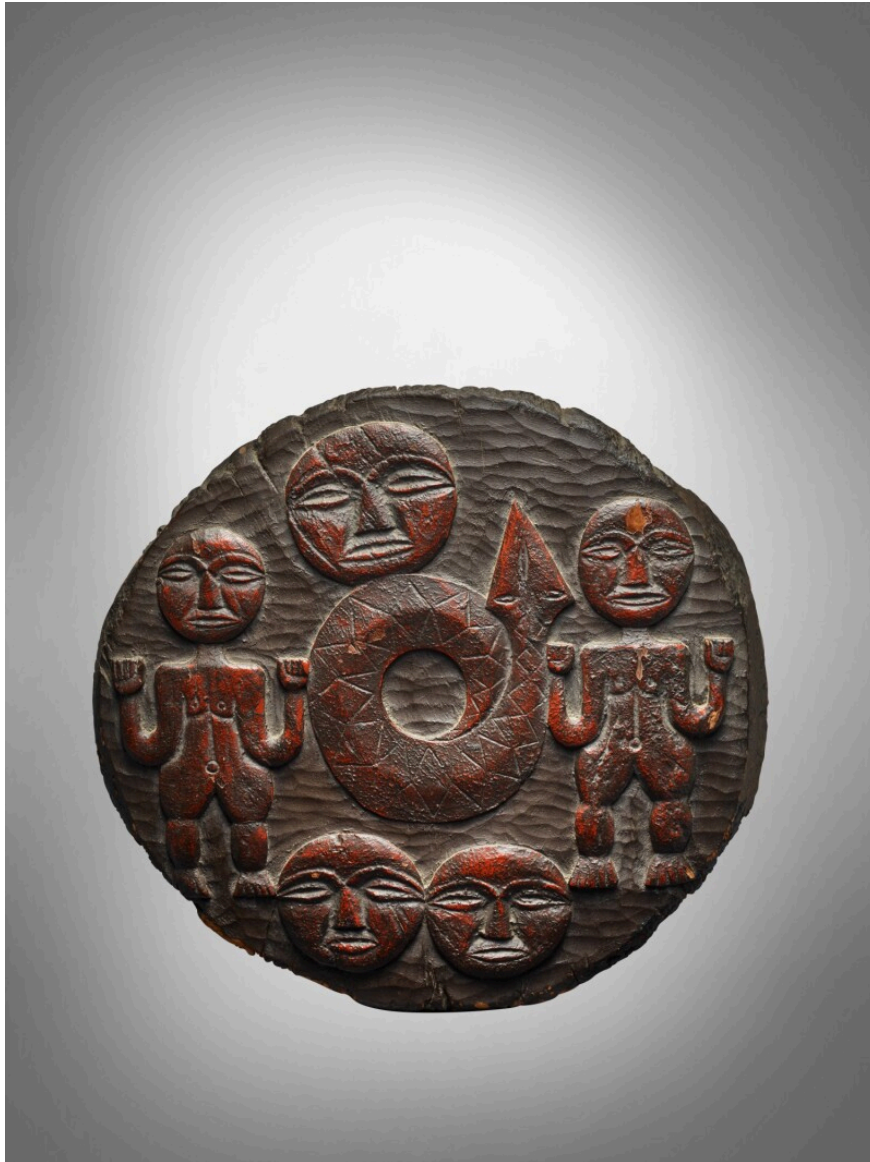
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

35

### Paiwan Container Lid, Taiwan

Estimate: 5,000 - 7,000 USD

**DESCRIPTION**

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Paiwan Container Lid, Taiwan

Diameter: 17 3/4 in (45.1 cm)

**PROVENANCE**

Harry A. Franklin, Beverly Hills, acquired by the 1970s  
Valerie Franklin, Los Angeles, by descent from the above

**EXHIBITION**

San Diego Museum of Art, *Oceanic Art: A Celebration of Form*,  
January 31, 2009 - January 3, 2010

**LITERATURE**

George R. Ellis, *Oceanic Art: A Celebration of Form*, San Diego, 2009, p. 86, cat. no. 65

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

36

### Bamana Vertical Antelope Headdress, Mali

Estimate: 8,000 - 12,000 USD



## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Bamana Vertical Antelope Headdress, Mali

Height: 31 7/8 in (81 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above on July 23, 1969

## CATALOGUE NOTE

The vertical *ci wara* is among the most iconic and recognizable forms in the entire corpus of African Art, and is world famous as a symbol of the continent and its culture. The present *ci wara* antelope headdress is of classic form, with an exceptional glossy aged patina from traditional use and handling. Pierre M. Schlumberger acquired this sculpture directly from the legendary impresario of non-western art Charles Ratton in Paris in 1969, and it has remained in the Schlumberger collection since then.

Pascal Imperato provides a summary of the varying forms of *ci wara* antelope headdresses: "There exist two principal sorts of *Tyi Wara Koun* among the Bambara [Bamana]: the vertical and the horizontal. Within these groups one finds several sub-styles. The vertical forms are encountered in the east of Bambara country, the horizontal in the west" (Pascal James Imperato, "The Dance of the Tyi Wara", *African Arts*, Vol. 4, No. 1, Autumn 1970, p. 72). The present vertical headdress exhibits the long, upward-pointing horns and the face extended downwards, in the opposite direction. Its body is composed of four curved portions, three of which are joined by repeated triangular shapes."

Unlike most ceremonies, women are permitted to attend *ci wara* events. The initiations and some of the public ceremonies are organized by the village association, *ton*. While many of the ceremonies associated with this society are very public, some of the rites are kept secret and only men can participate. *ci wara* celebrates agricultural work and glorifies male/female union: "The organization of the *ci wara* performance is based on the Bamana respect for the power and efficiency of the union of male and female. As human reproduction is the result of the sexual union between man and woman, so agricultural fertility is attributed to the union between fire (the sun), an expression of the male principle, and earth and water, an expression of the female principle" (James Brink, *Dialectics of Aesthetic Form in Bamana Art*, 1981, p. 25).



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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

37

### Bamana Mask, Mali

Estimate: 8,000 - 12,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Bamana Mask, Mali

Height: 27 1/8 in (69 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above on July 17, 1971

## CATALOGUE NOTE

The artist that created this powerful mask intended to evoke fear and submission in the viewer – as was the ritual purpose of *surukuw*, or hyena masks, which were worn in *kore*, a Bamana male initiation ceremony. The present mask is of impressive volume, with a large mouth full of pointed teeth open in menacing laughter. *Surukuw* masks are distinguished by the pronounced protrusion of the rounded forehead and cranial ridge on the top of the head, and oblong geometric face, with gaping circular or rectangular eyes; for a classic example, see Jean-Paul Colleyn, *Bamana: The Art of Existence in Mali*, New York, 2001, p. 119, cat. no. 104.

*Kore* functions as an initiation ceremony, but it also “is included among the rites that influence the natural cycle, for *kore* masters boast of being able to appeal directly to the heavens, the divine supplication par excellence, in order to make it rain. Formerly, when rain was abundant, they were able conversely to end storms that were threatening to overwhelm farmers in their fields” (Jean-Paul Colleyn, *Visions of Africa: Bamana*, 2008, p. 28).

While in some ways the present mask does bear resemblance to the *Kore* corpus of masks, with its long, alert ears and a more naturalistic snout reminiscent of a hyena's, it also recalls the masks used in *Kono*. The functions of the *Kono*, a divine power and institution, “are to foster female fecundity and agricultural fertility, to resolve conflicts, to punish trouble-makers, and to intimidate soul-eating creatures” (Jean-Paul Colleyn, *Bamana: The Art of Existence in Mali*, New York, 2001, p. 188). *Kono* masks include anthropomorphic forms of all types such as cow masks and antelope masks. The mask illustrated as cat. no. 178 in *Bamana: The Art of Existence in Mali*, features similar stylistic details as the present mask. The resemblance is clear: it displays an elongated muzzle, mouth gaping, it bears its teeth menacingly and its ears stand alertly, pulled towards the rear of the head.

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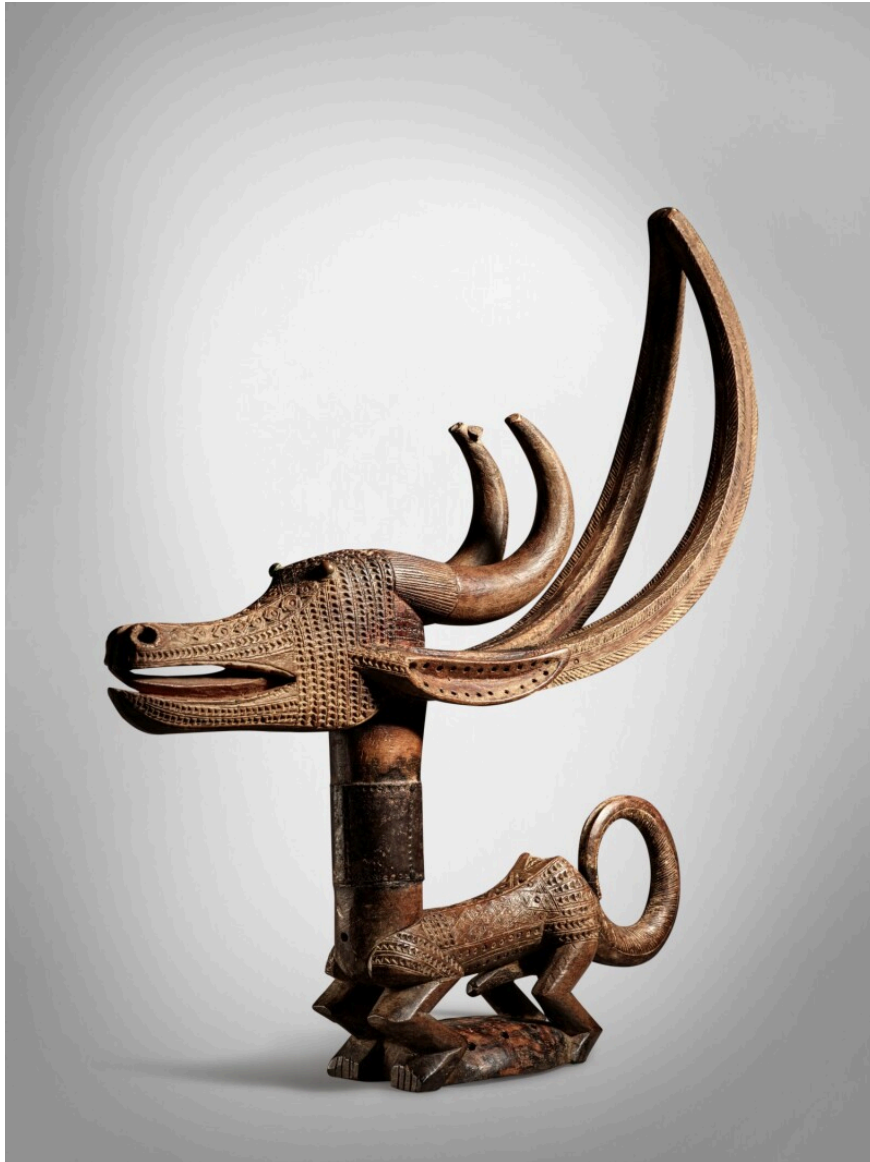
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

38

### Bamana Antelope Headdress, Mali

Estimate:15,000 - 25,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Bamana Antelope Headdress, Mali

Length: 17 3/8 in (44 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above on July 23, 1969

## CATALOGUE NOTE

Standing in a crouching position, there is a sense of imminent movement in the way that this alert antelope has been carved. The elegant, repeated curves of the tail, ears, and horns add to the animated quality of this piece. The face, horns, body, and tail of the animal are decorated with alternating detailed patterns, which are harmoniously juxtaposed. It has been posited that the horizontal masks are intentionally inverted, grotesque, and derisory forms of the vertical headdresses, although this theory could be questioned.

*N'gonzon koun* designates this horizontal headdress type, typically used during *ci wara* masquerades, which celebrated the skills of successful farmers and the gift of agriculture to humanity. As LaGamma notes, "Headdresses of this kind are distinctive for their formal qualities as well as for their idiosyncratic construction. All other related Bamana sculptural genres are monoxyllic (carved from a single piece of wood), but these works are invariably carved as two separate units - the head and the body - which are subsequently joined together with iron staples, U-shaped nails, or metal or leather collars attached with nails" [as seen here] (Alisa LaGamma, *Genesis: Ideas of Origin in African Sculpture*, New York, 2002, p. 110).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

39

### Bamana Mask, Mali

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Bamana Mask, Mali

Height: 16 1/8 in (41 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above on  
July 23, 1969

## CATALOGUE NOTE

This mask with an elongated face and bulging forehead is a striking example of a hyena mask. Such masks were used during the *Kore* initiation, which ensured proper behavior and social mores and the development of male identity. Hyenas are considered to be strange animals and are often viewed with fear and contempt among the Bamana. "During their exhibition, the wearers of this mask most often adopt a bent position, supporting themselves on two short sticks that extend their forearms. The symbolism of the hyena, very complex, varies considerably according to the context, but within the framework of the Kore society the hyena most probably represents the initiates' efforts to perfect their secret knowledge" Jean-Paul Colleyn, *Bamana: The Art of Existence in Mali*, New York, 2001, p. 98).

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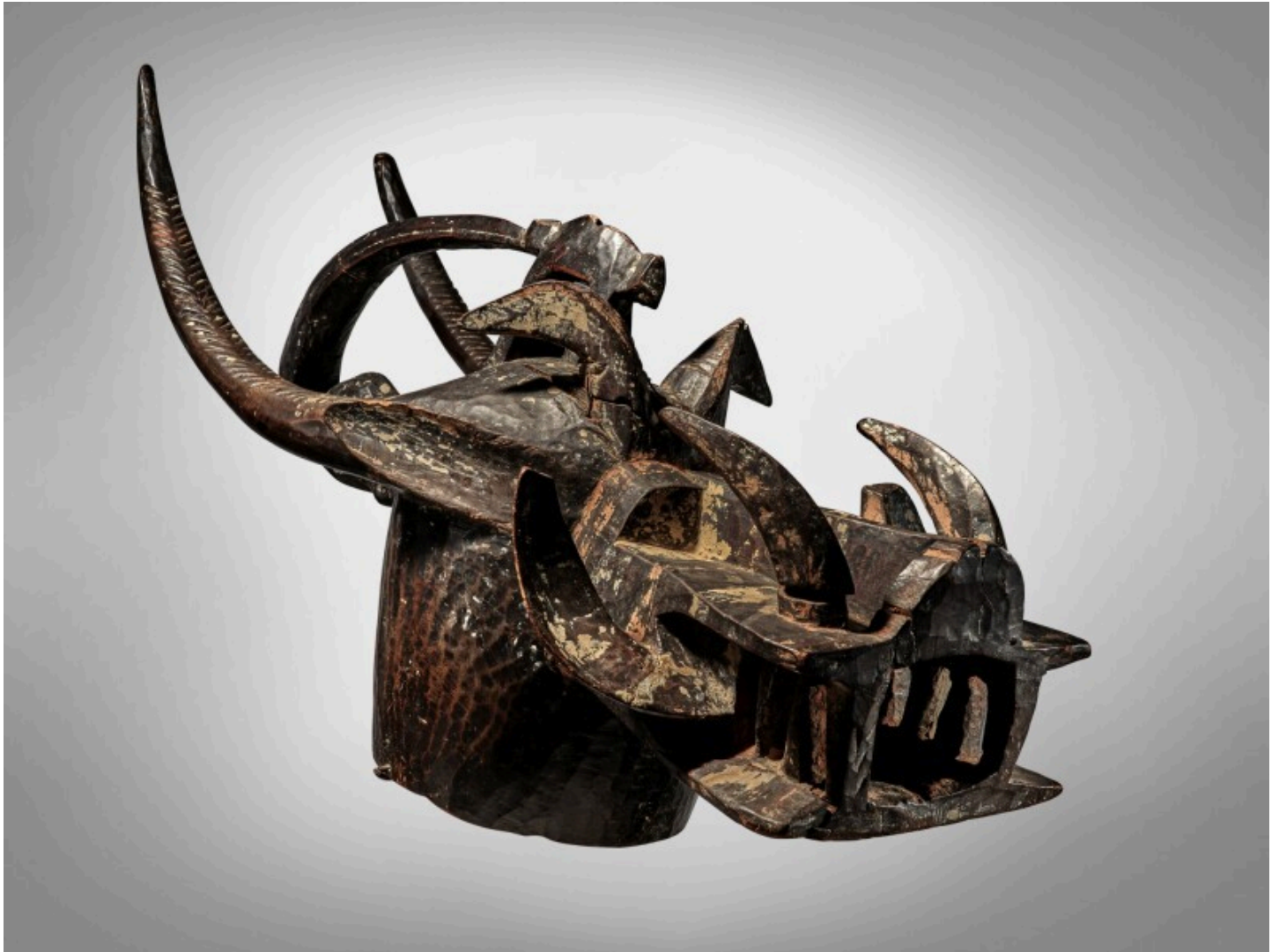
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## Art of Africa, Oceania, and the Americas

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Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

40

### Senufo "Firespitter" Helmet Mask, Côte d'Ivoire

Estimate: 7,000 - 10,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Senufo "Firespitter" Helmet Mask, Côte d'Ivoire

Length: 33 1/2 in (85.1 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above  
on October 22, 1969

## CATALOGUE NOTE

Senufo artists carve masks to inspire fear, combining visual references to powerful animals, including crocodiles, warthogs, and antelopes. The mask's sneering mouth with teeth showing and large horns provoke apprehension among those facing it. The sheer size of the mask itself accentuates its intimidating presence. Impressive helmet masks such as this one are commonly found in regions of present-day Côte d'Ivoire, Mali, and Burkina Faso. Members of *poro* and other fraternal associations in these regions sport composite masks during funerals and on other occasions to punish human lawbreakers and deter malevolent spirits.

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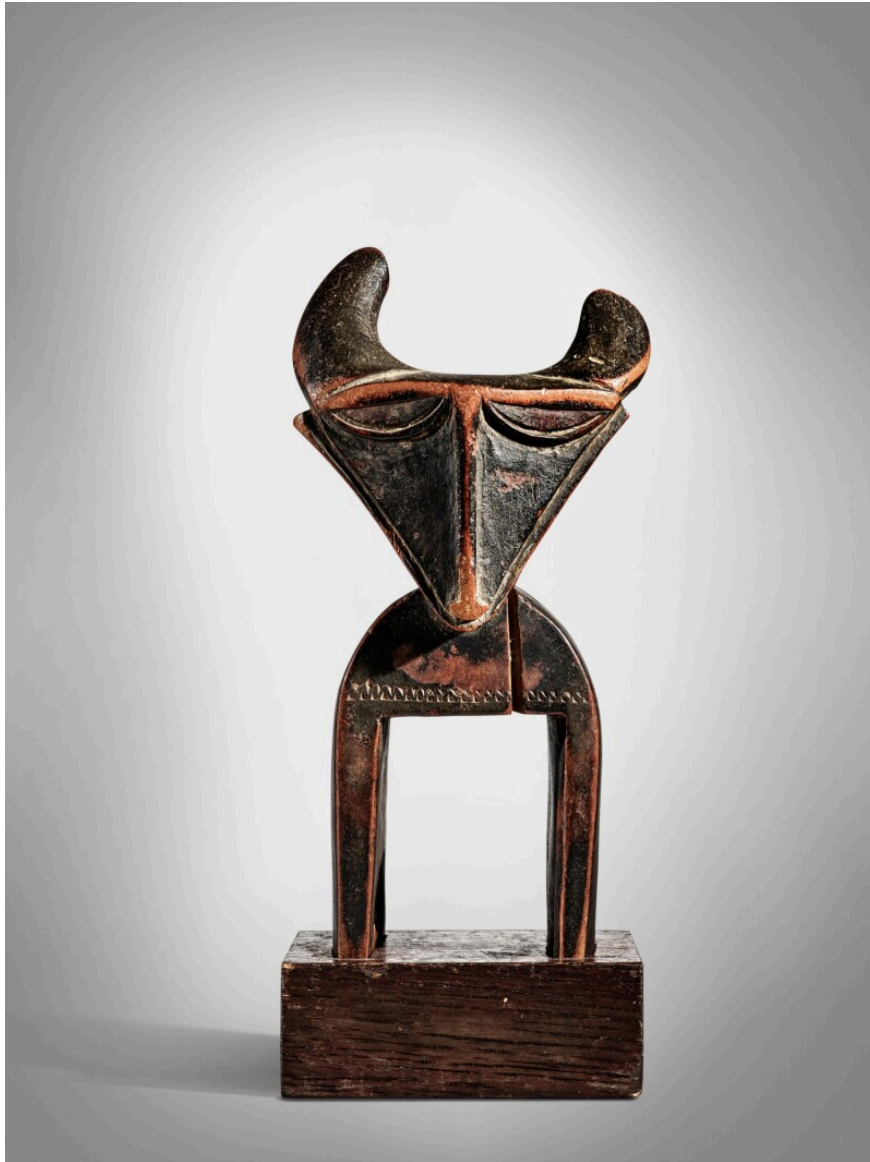
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

41

### Jimini Heddle Pulley, Côte d'Ivoire

Estimate: 2,000 - 3,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Jimini Heddle Pulley, Côte d'Ivoire

Height: 6 1/8 in (15.5 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above  
on November 25, 1970

## CATALOGUE NOTE

This Jimini heddle pulley is composed of strong, geometric forms. The triangular head of the animal represented here bears a straight nose, which divides the face into two smaller triangular areas. As seen in the catalogue illustration, the head bends forward, resting on its body. Its downward-cast, semi-circular eyes give the figure a pensive or mournful expression. The two horns break the balanced geometry, as they rise from the head at different angles. A repeated decorative zig-zagging pattern lines the body of the pulley.

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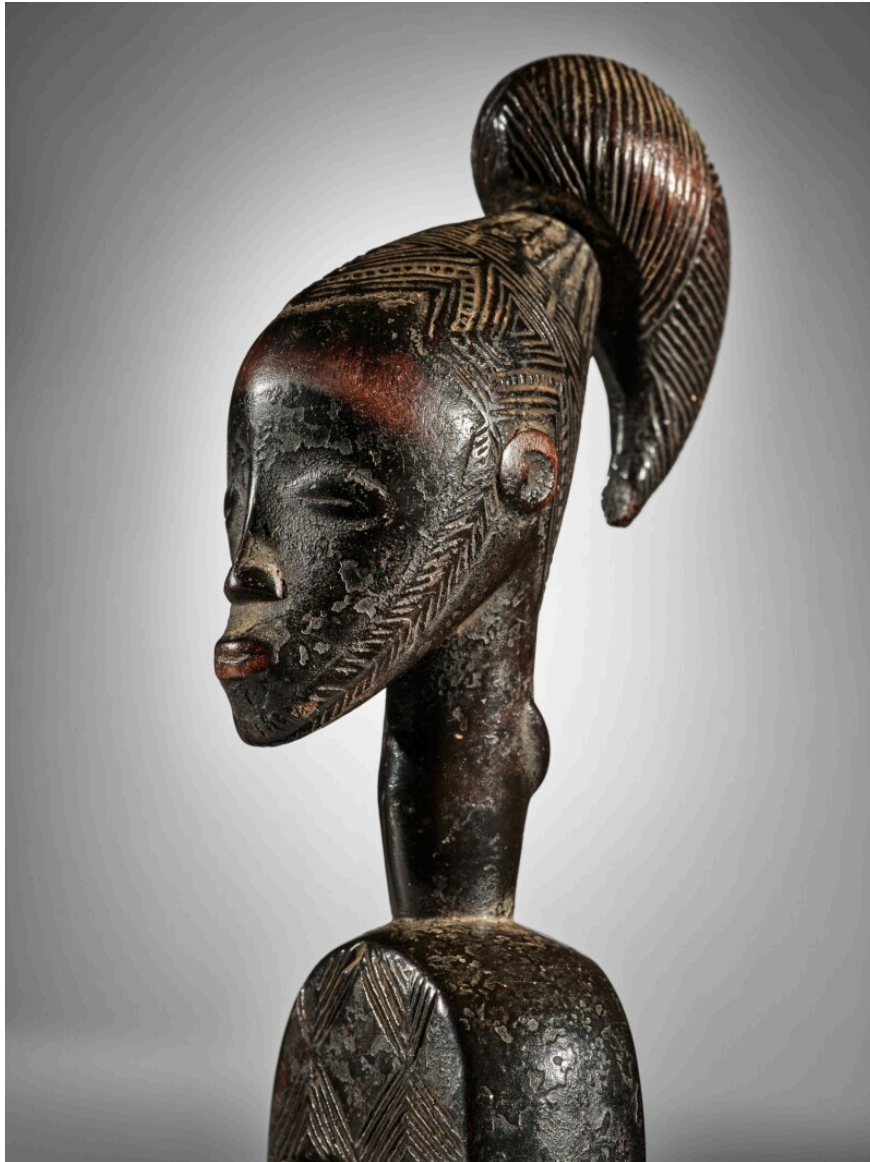
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

42

### Guro Hedde Pulley, Côte d'Ivoire

Estimate: 6,000 - 9,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Guro Heddle Pulley, Côte d'Ivoire

Height: 7 7/8 in (20 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above on  
November 25, 1970

## CATALOGUE NOTE

Like many heddle pulleys made in Côte d'Ivoire, this functional object was embellished with delicate ornamentation to provide delight to the weaver using it. The stylized form and beautifully carved details throughout this piece highlight the highly public nature of weaving. When being used one can imagine it incited people to *nian dan*, or "take a good, thorough look" (Vogel, *Baule: African Art, Western Eyes*, New Haven, 1997, p. 272).

Carved heddle pulleys made a public statement about the weaver's success as well as serving the practical purpose of lifting the warp threads. The delicate carving displayed here, from the zig-zagging details on the head to the scarifications on the face and neck, extending to the patterns on the bottom portion of the pulley are rendered exquisitely suggesting that this pulley may have been reserved for a particularly successful and prestigious weaver.

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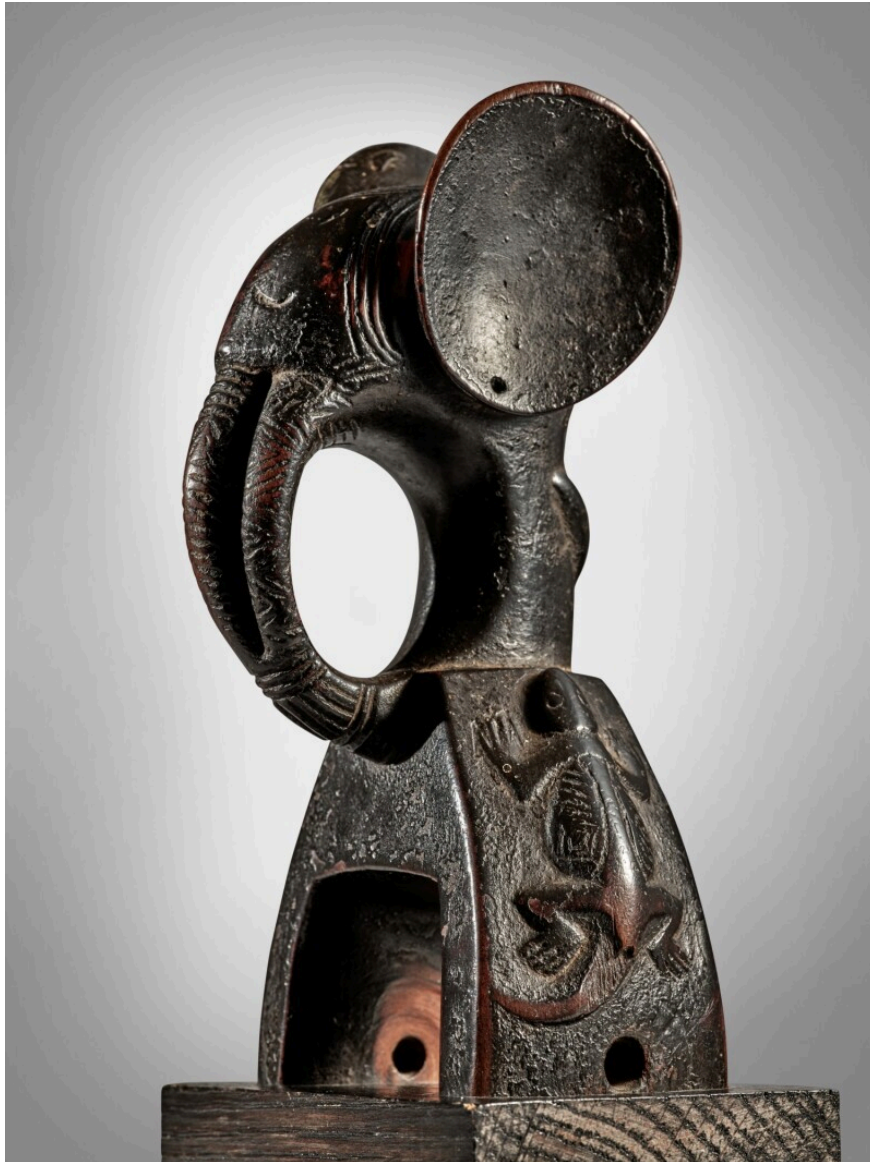
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

43

### Guro Elephant Heddle Pulley, Côte d'Ivoire

Estimate: 6,000 - 9,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Guro Elephant Heddle Pulley, Côte d'Ivoire

Height: 6 1/8 in (15.5 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above  
on September 15, 1970

## CATALOGUE NOTE

Majestic even in its small size, the elephant pulley illustrated here is composed of graceful lines and shapes. The circular, concave ears echo the round space produced by the curved trunk, consisting of three incised tubular portions that join together towards the body of the pulley. One side of the piece is decorated with a climbing lizard: both its anterior and posterior limbs tilt outwards and its tail swings to the left. The animal's spine is raised slightly, separating the two sides of the rib cage.

Guro people are famous for their skills as weavers, in particular for their exceptional indigo-and-white cotton textiles. Even the most functional objects, such as the heddle pulleys used to facilitate the separation of the warp threads, which allowed the seamless passage of the shuttle, were important to render beautifully. Such objects served also as conversation starters, or perhaps the inspiration for a story.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

44

### Ligbi Horned Mask, Côte d'Ivoire

Estimate: 10,000 - 15,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Ligbi Horned Mask, Côte d'Ivoire

Height: 12 5/8 in (32 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above  
on July 23, 1969

## CATALOGUE NOTE

The rhythmic patterning of this mask is visible both in its form and color. Topped by two solid, curved horns, the face exhibits a spirited expression. The hairline is delineated with ochre and white pigmentation. The eyes, semilunar in shape and lined with the same color pigments, open slightly beneath a broad forehead. On the cheeks are two incisions, also outlined with the deep red and white coloring. The elongated nose splits the forehead and face in half until just above the gaping mouth, which bears a full set of small teeth. This subtly expressive mask is a beautiful example of the elegance of sculpture from Côte d'Ivoire.

This anthropomorphic mask may belong to the corpus of entertainment masks. Entertainment masks were used in public settings and often represent or recall animals such as elephants, duikers, and antelopes. The creation of novel entertainment masks derived from new songs or dance steps. Eberhard Fischer explains: "a certain kind of face mask is always linked to a specific masquerade performance, i.e. a fixed combination of dance movements and steps, as well as to a specific accompanying orchestra playing specified compositions, albeit with constant improvisation [...] once a new mask was successfully danced by inventive performers, a new masquerade fashion was born" (Fischer, *Guro*, 2008, p. 265). The popularity of a specific dance, song, and accompanying mask could cause the masquerade to spread quickly throughout the entire region, and sometimes persist for generations to come.

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Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

45

### Baule Mask, Côte d'Ivoire

Estimate: 12,000 - 18,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Baule Mask, Côte d'Ivoire

Height: 13 in (33 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above on July 23, 1969

## CATALOGUE NOTE

The horned mask depicted here exhibits the serene, balanced beauty typical of Baule art. The horns atop of this portrait mask may be purely decorative, but as Vogel suggests, “this composition may be a veiled suggestion that the sharp distinction between humans and animals is artificial and sometimes blurred” (Susan Vogel, *Baule: African Art, Western Eyes*, New Haven, 1997, p. 168). Lustrous surfaces (in this case, also richly patinated) suggest clean, healthy, and well-fed skin. The present mask displays a curved coiffure and repeated scarification marks on either side of the eyes. Additional ornamentation includes two brass roundels, one at the center top of the head and the other between the eyebrows. Vogel writes: “The idealized faces are introspective, with the high foreheads of intellectual enlightenment and the large downcast eyes of respectful presence in the world. Ornaments above the face - birds, combs, horns, faces, and other decorative motifs - are chosen for their beauty, and have no iconographic significance; braided beards, and fine scarifications and coiffures, denote personal beauty, refinement, and a desire to give pleasure to others” (*ibid.*, pp. 141 and 144).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

46

### Baule Male Figure, Côte d'Ivoire

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Baule Male Figure, Côte d'Ivoire

Height: 21 in (53.5 cm)

## PROVENANCE

Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above

## CATALOGUE NOTE

The present figure stands solidly, hands joined, with a serene expression. His eyes appear to gaze downwards, in what could be interpreted as a sign of introspection. The smooth, finely patinated surface of this figure along with the detailed coiffure and delicate ornamentations carefully carved on the figure's chest and proper left arm indicate health, productivity, and the desire to please. In short, he represents an exemplary member of and contributor to Baule society.

LaGamma explains: "From a Baule perspective, human experience evolves out of and remains inextricably tied to the ancestral world (*blolo*) - referred to as 'the village of truth' - which controls and determines the fate of the living. *Blolo* affects the quality of harvests or the availability of game as well as the physical well-being and fertility of members of the community. The underlying causes and solutions to collective and individual difficulties that arise are relayed by diviners. This information [was believed to be revealed to the diviners] by the omniscient gods and ancestors within *blolo* through various methods, such as dreams, dances performed while in trance, and several divinatory instruments [...]. Diviners commission[ed] figurative works as a means of attracting [the attention of bush spirits, called *asye usu*] and bringing them out of the bush and into the village. The sculpture is described as *asye usu's* 'stool,' because the spirit uses it as a resting point. Such works represent idealized male or female figures in their prime, which the *asye usu* consider desirable forms to inhabit." Artists commissioned with the creation of sculptures used in divination had to closely follow the instructions of the diviners who might have been told certain details about the figure's required physical appearance, posture, scarification marks, jewelry and hairstyle by the *asye usu* bush spirit itself, often during a dream. (Alisa LaGamma, *Art and Oracle: African Art and Rituals of Divination*, New York, 2000, p. 23).

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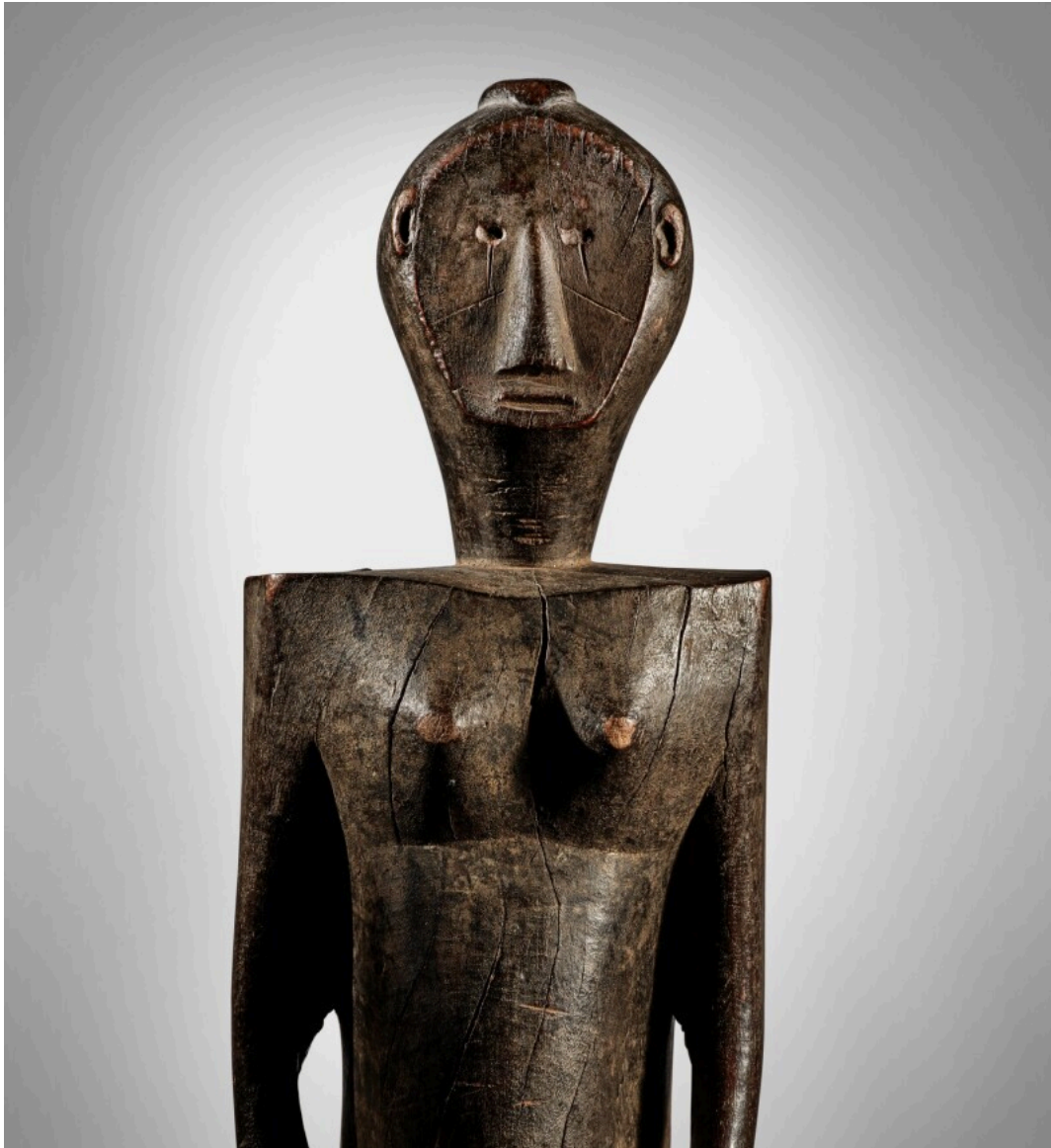
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

47

### Tiv Figure, Nigeria

Estimate: 8,000 - 12,000 USD



## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Tiv Figure, Nigeria

Height: 25 5/8 in (65 cm)

## PROVENANCE

John J. Klejman, New York  
Pierre M. Schlumberger, Houston, acquired from the above on  
October 30, 1971

## CATALOGUE NOTE

The present female figure stands solidly and imposingly. Her concave face, observed on many Tiv figures, as well as the crest on the head, the placement of the ears, her simple facial features and rectangular shoulders, all suggest that this sculpture may belong to the corpus of *ihambe* figures. For stylistically similar examples, see Marla Berns, Richard Fardon, and Sidney Littlefield Kasfir, *Central Nigeria Unmasked: Arts of the Benue River Valley*, Los Angeles, 2011, pp. 54-55, figs 2.13 and 2.14). *Ihambe* figures, sometimes called *twel* after the circular mounds they stood upon, could be both male and female and typically guarded the entrances of the houses of women who had been married through an exchange of daughters by two families.

Sidney Littlefield Kasfir explains: "A female Ihambe actually represents not the bride herself but the spirit of her husband's deceased mother, who was thought able to transmit her own fertility to the bride, to domestic animals, and to crops [...]. British disapproval of exchange marriage caused the practice to fade, and the figures ceased to be made in this form. They were replaced by much more abstract male and female symbols, the former pointed at the top and the latter more rounded, resembling the end of a baseball bat" (*ibid.*, p. 56).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

48

### Kantana (Mama) Headcrest, Nigeria

Estimate: 6,000 - 9,000 USD

**DESCRIPTION**

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Kantana (Mama) Headcrest, Nigeria

Height: 18 3/4 (47.5 cm)

**PROVENANCE**

John J. Klejman, New York  
Pierre M. Schlumberger, Houston, acquired from the above on October 30, 1971

**CATALOGUE NOTE**

The distinctive flat horns present here, evoking those of a bushcow, are emphasized by the richly patinated, burnt orange color of this piece. Red ocher was widely used as a pigment by Kantana communities, often with spiritual associations. The central element present on this mask, consisting of a median incised ridge flanked left and right by the horns, produces an alluring geometric design. The line of incisions along the center of the crest suggests a hybrid human-animal identity. A snout and open jaw project downward. The horns and snout surmount a concave dome, hollowed out to accommodate the head of the wearer.

Such masks were reportedly used in connection with a masquerade called Mangam by groups such as the Kantana, the Mada, Rindre, the Kulere, and the Ron of Sha. A description of the social impact of Mangam in Kantana villages is provided by Ames: "An important social institution of the tribe is one known as Mangam, who may possibly be a supernatural being of which the institution is its natural agent. Although the theoretical aspect of Mangam is curiously indefinite, in practical effect it is a social club and a very exclusive one and yet members of it are alone able to deal with leprosy and skin complaints and sometimes fevers. Membership is obtained by paying two goats and forty-eight pots of beer and carries rank and honour in the village. It sets up a healthy rivalry in farming amongst the young generation of men so that they can obtain the necessary funds to qualify for election. There are periodical banquets and, whenever a new member is admitted, his entrance fee is consumed by the other members. Each village has its own Mangam with its special meeting-place, but such places have no stone or other sign of religious activity. In many villages, in fact in all outside the Kwarra [Kantana] group, it is the supreme political body in the village and maintains order and effects arrests of malefactors. In the old days, when it used to pass sentences on offenders, all the elders were as a rule members, and there were men garbed as Dodos [i.e. masquerades] in suitable costumes with which they impressed the general public in obedience to their dictates." (C. G. Ames, *Gazetteer of the Plateau Province*, Jos, 1934, pp. 273-274).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

49

### Igbo Helmet Mask, Nigeria

Estimate: 4,000 - 6,000 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Igbo Helmet Mask, Nigeria

Height: 20 1/4 in (51.5 cm)

## PROVENANCE

Possibly Vittorio Mangiò, Monza  
Charles Ratton, Paris  
Pierre M. Schlumberger, Houston, acquired from the above on September 15, 1970

## CATALOGUE NOTE

Igbo Helmet Masks (*agbogho mmwo*), represent female spirits and were worn by men in masquerades to portray the feminine ideal. The present mask bears a colorful headdress composed of a central semi-circular crest decorated with alternating blue and white pegs. The central portion is flanked on either side by four smaller decorative crests. The coiffure exhibits a repeated pattern of tight spirals, the curved hairline on the forehead outlined by a bright orange pigment. The coiled motif is repeated on either side of the eyes, accentuated with a vibrant blue pigment, which extends onto the eyebrows. A delicate nose sits atop a grinning mouth. The present mask exudes a vibrant energy and character, one that would certainly have contributed to its impressive presence during performances.

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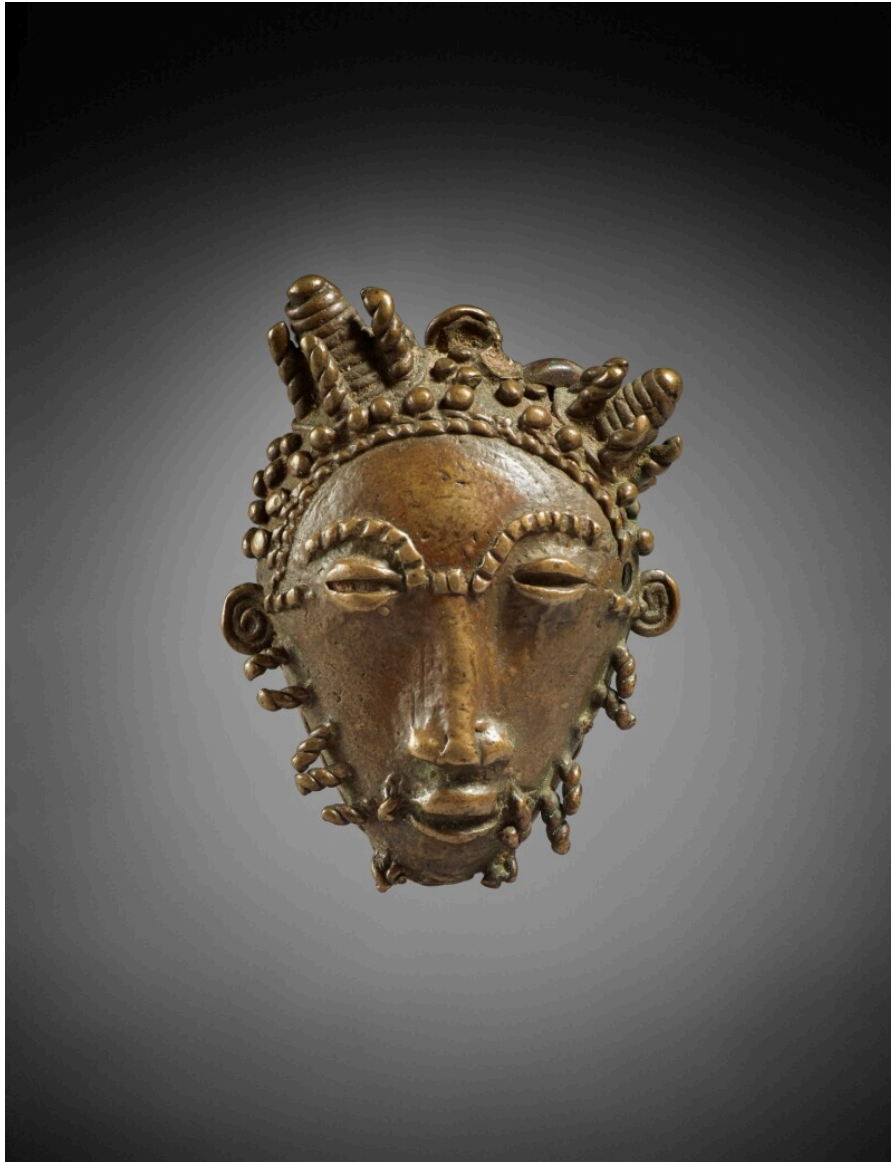
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

50

### Akan Brass Mask, Ghana

Estimate: 800 - 1,200 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Akan Brass Mask, Ghana

Height: 1 3/4 in (4.6 cm)

## PROVENANCE

John J. Klejman, New York  
Pierre M. Schlumberger, Houston, acquired from the above  
on November 4, 1970

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

51

### Two West African Bracelets

Estimate: 600 - 900 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Two West African Bracelets

Width (larger): 4 5/8 in (11.7 cm); Width (smaller): 3 3/4 in (9.4 cm)

## PROVENANCE

Pierre M. Schlumberger, Houston

## CATALOGUE NOTE

Two ornamented bracelets, the larger one with six small bells and the smaller one with fourteen, a spiral design on each.

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

52

### Two Dogon Rings, Mali

Estimate: 800 - 1,200 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Two Dogon Rings, Mali

The larger: diameter of the medallion: 2 1/4 in (5.7 cm); the smaller: height overall: 1 7/8 in (4.8 cm)

## PROVENANCE

Pierre M. Schlumberger, Houston

## CATALOGUE NOTE

The larger brass ring with a roundel on top, decorated with a central point surrounded by four inward-facing triangles. The second ring with two cone spirals. Both rings with an aged patina.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

53

### Two Akan Brass Goldweights, Ghana

Estimate: 600 - 900 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Two Akan Brass Goldweights, Ghana

Length (catfish): 2 1/8 in (5.3 cm); Length (chaetodon): 2 3/8 in (6.1 cm)

## PROVENANCE

John J. Klejman, New York  
Pierre M. Schlumberger, Houston, acquired from the above  
on October 30, 1971

## CONDITION REPORT

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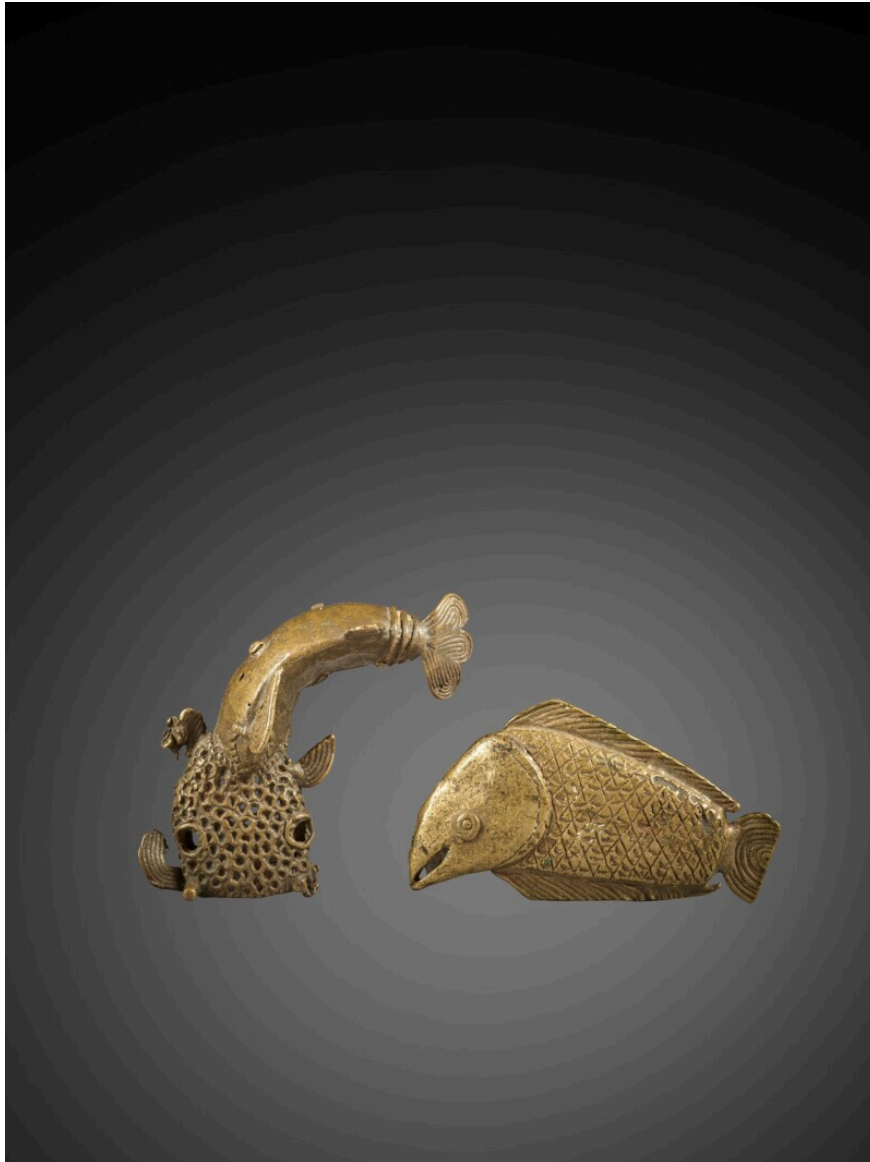
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

54

### Two Akan Brass Goldweights, Ghana

Estimate: 600 - 900 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Two Akan Brass Goldweights, Ghana

Length (sheatfish): 2 1/4 in (5.6 cm); Length (second fish): 2 1/2 in (6.4 cm)

## PROVENANCE

John J. Klejman, New York  
Pierre M. Schlumberger, Houston, acquired from the above on November 4, 1970; unknown fish acquired from the above on October 30, 1971

## CONDITION REPORT

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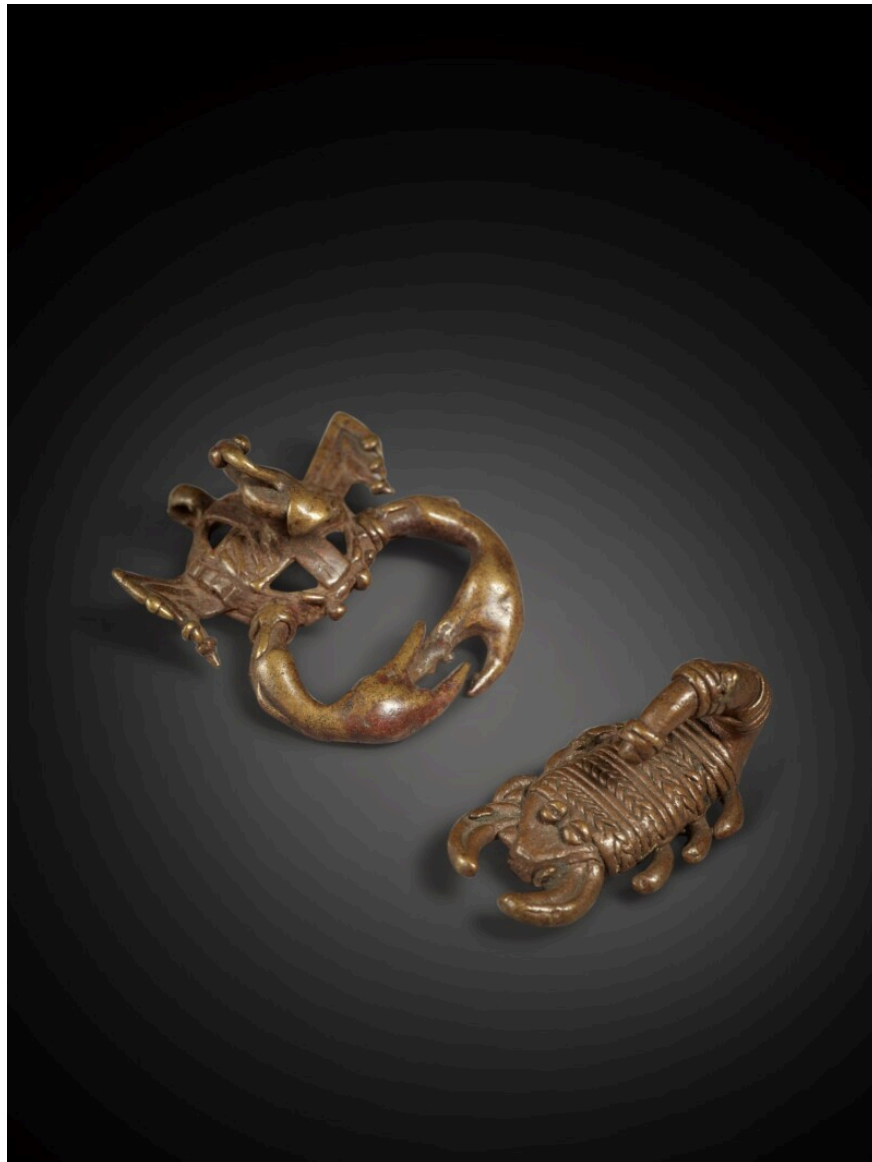
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

55

### Two Akan Brass Goldweights, Ghana

Estimate: 400 - 600 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Two Akan Brass Goldweights, Ghana

Length of the crab: 1 3/4 in (4.4 cm); length of the scorpion: 1 5/8 in (4.1 cm)

## PROVENANCE

J.J. Klejman, New York  
Pierre M. Schlumberger, Houston, acquired from the above  
on October 30, 1971

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger

56

### Five Akan Brass Goldweights, Ghana

Estimate: 400 - 600 USD

## DESCRIPTION

Avatars and Allegories: Property from the Estate of Pierre M. Schlumberger  
Five Akan Brass Goldweights, Ghana

Length of the largest: 3 in (7.6 cm); length of the smallest: 1 1/4 in (3.2 cm)

## PROVENANCE

J.J. Klejman, New York  
Pierre M. Schlumberger, Houston, acquired from the above on October 30, 1971

## CATALOGUE NOTE

Until gold weights fell out of use at the end of the nineteenth century, everyone in the Asante kingdom owned a set. Gold dust was used for the humblest transactions to the most important ones - the dust was weighed in a simple set of beam scales (*nsania*). A weight (*abramoo*) was placed on one side and the gold dust on the other. Gold weights were probably produced over a period spanning 300-400 years and represent a variety of subjects, including man-made and natural subjects, as well as proverbial scenes.

The array of subjects represented by Akan gold weights is astonishing, with hundreds of thousands of different figures known today. While weights and the units in the weight system were possibly introduced by Manding-speaking traders, the inventive array of forms was a product of Akan society. One factor which encouraged variety was the lost-wax technique, which allowed for the creation of small, delicate castings. The numerous trade links to the north and with European groups on the coast contributed to the diversity of representations.

While the majority of gold weights in this group are inspired by animals, the snake bighting a bird reportedly represents the proverb: "The snake lies on the ground but God luckily gave it the bird." It is not uncommon for weights to represent proverbial scenes with religious significance, as well as everyday events or aspects of the political system.

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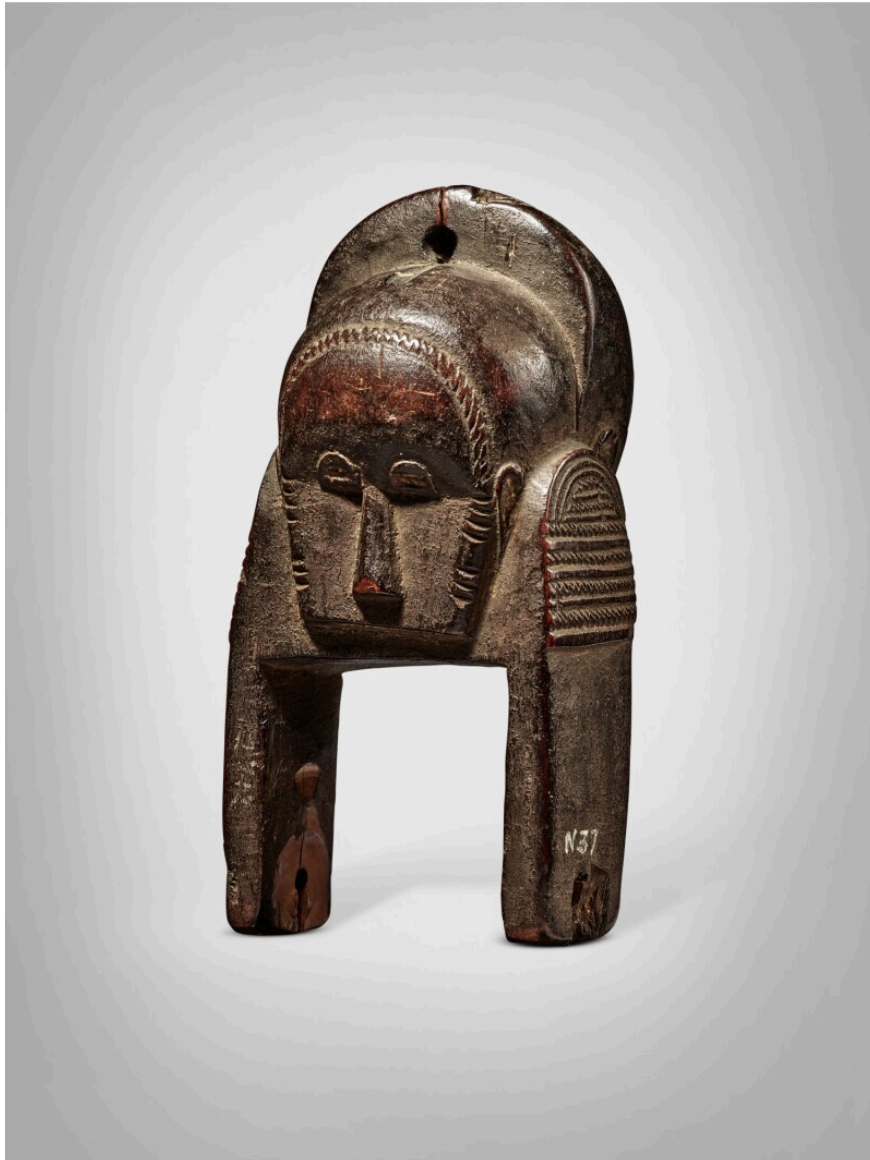
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## Art of Africa, Oceania, and the Americas

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Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

57

### Baule Heddle Pulley, Côte d'Ivoire

Estimate: 1,500 - 2,500 USD

**DESCRIPTION**

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Baule Heddle Pulley, Côte d'Ivoire

Height: 4 7/8 in (12.4 cm)

**PROVENANCE**

Helena Rubinstein, Paris and New York  
Sotheby Parke-Bernet, New York, *The Helena Rubinstein Collection: African and Oceanic Art, Parts One and Two*, April 21 and 29, 1966, lot 258  
European Private Collection, acquired at the above auction  
Sotheby Parke-Bernet, New York, October 15, 1977, lot 519, consigned by the above  
Harry A. Franklin, Beverly Hills, acquired at the above auction  
Valerie Franklin, Los Angeles, by descent from the above

**EXHIBITION**

The Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, long-term loan, 1996 - 2018 (inv. no. EL.996.25.30248)

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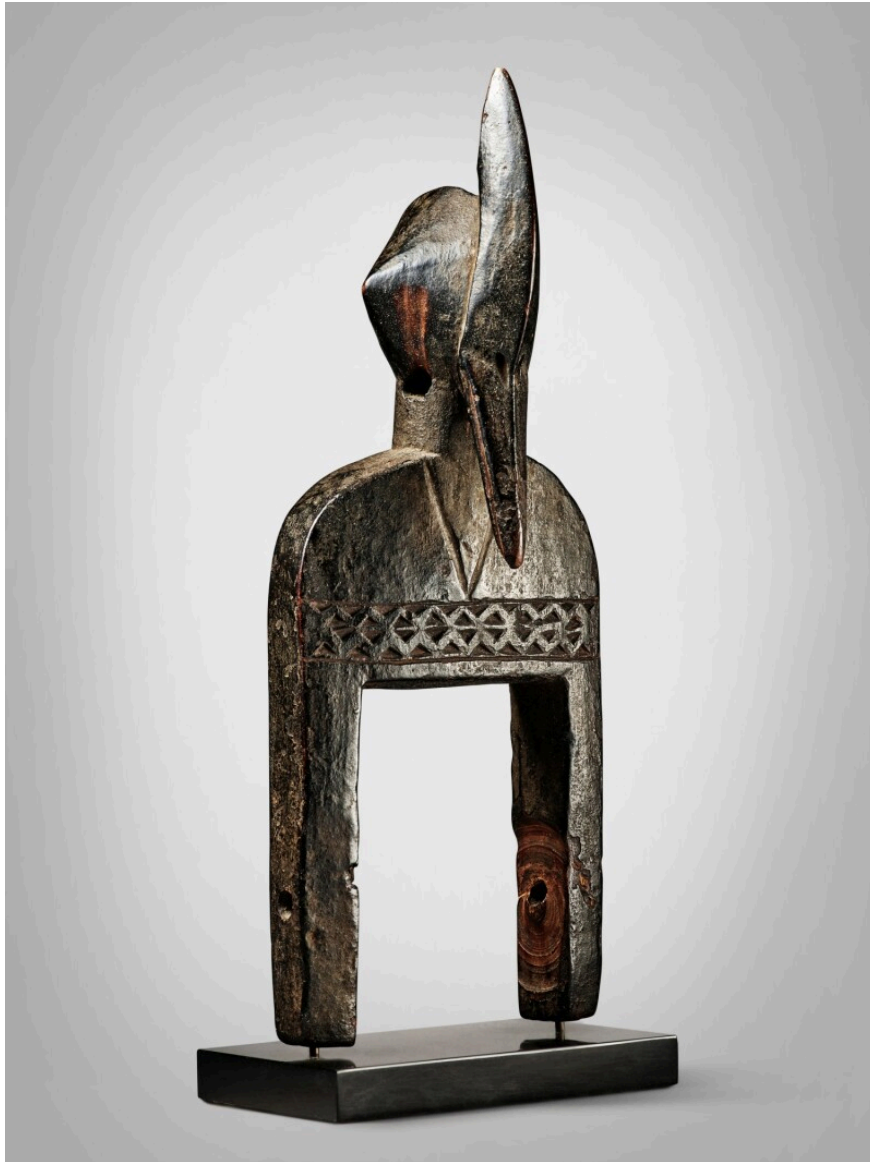
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

58

### Senufo Heddle Pulley, Côte d'Ivoire

Estimate: 2,000 - 3,000 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Senufo Heddle Pulley, Côte d'Ivoire

Height: 8 in (20.3 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the late 1970s  
Valerie Franklin, Los Angeles, by descent from the above

## EXHIBITION

The Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, long-term loan, 1996 - 2018 (inv. no. EL.996.25.30247)

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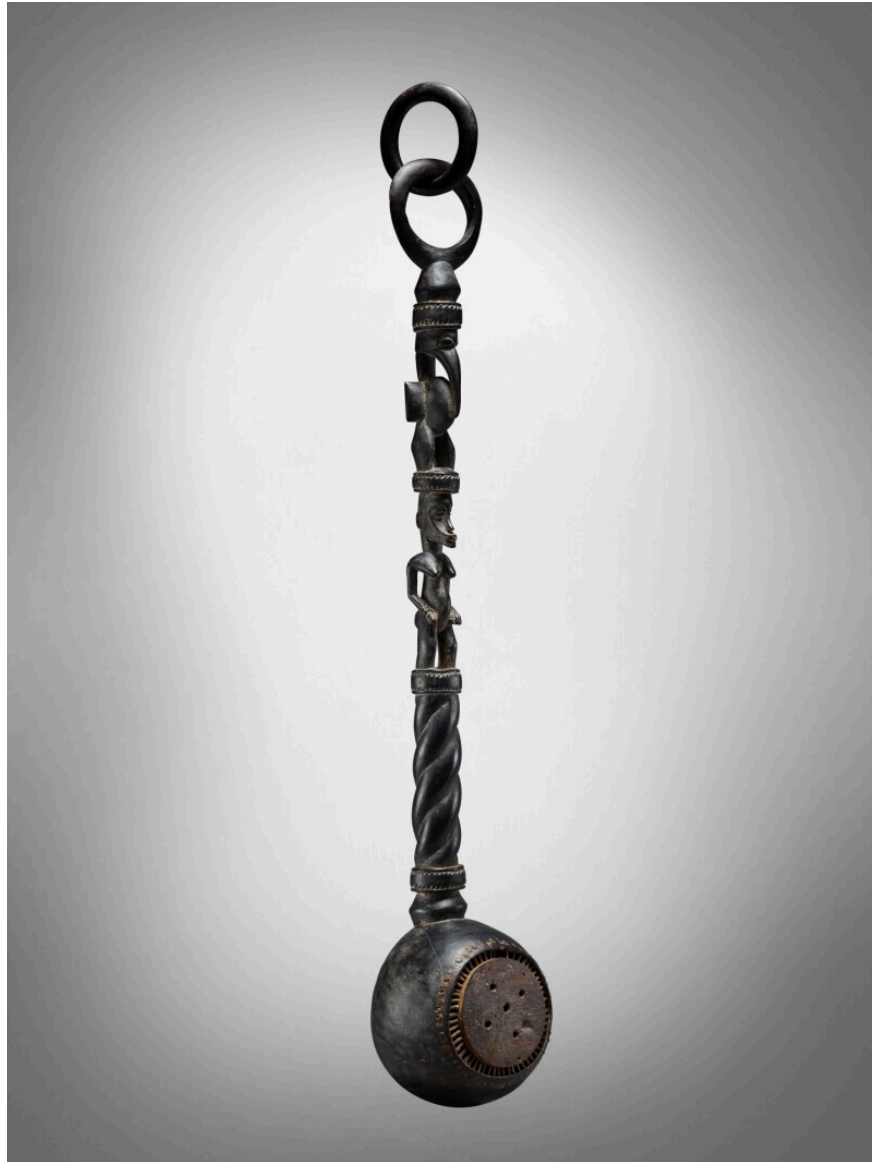
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

59

### Senufo Palm Wine Strainer, Côte d'Ivoire

Estimate: 2,000 - 3,000 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Senufo Palm Wine Strainer, Côte d'Ivoire

Height: 24 in (61 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the late 1970s  
Valerie Franklin, Los Angeles, by descent from the above

## EXHIBITION

The Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, long-term loan, 1996 - 2018 (inv. no. EL.996.25.30239)

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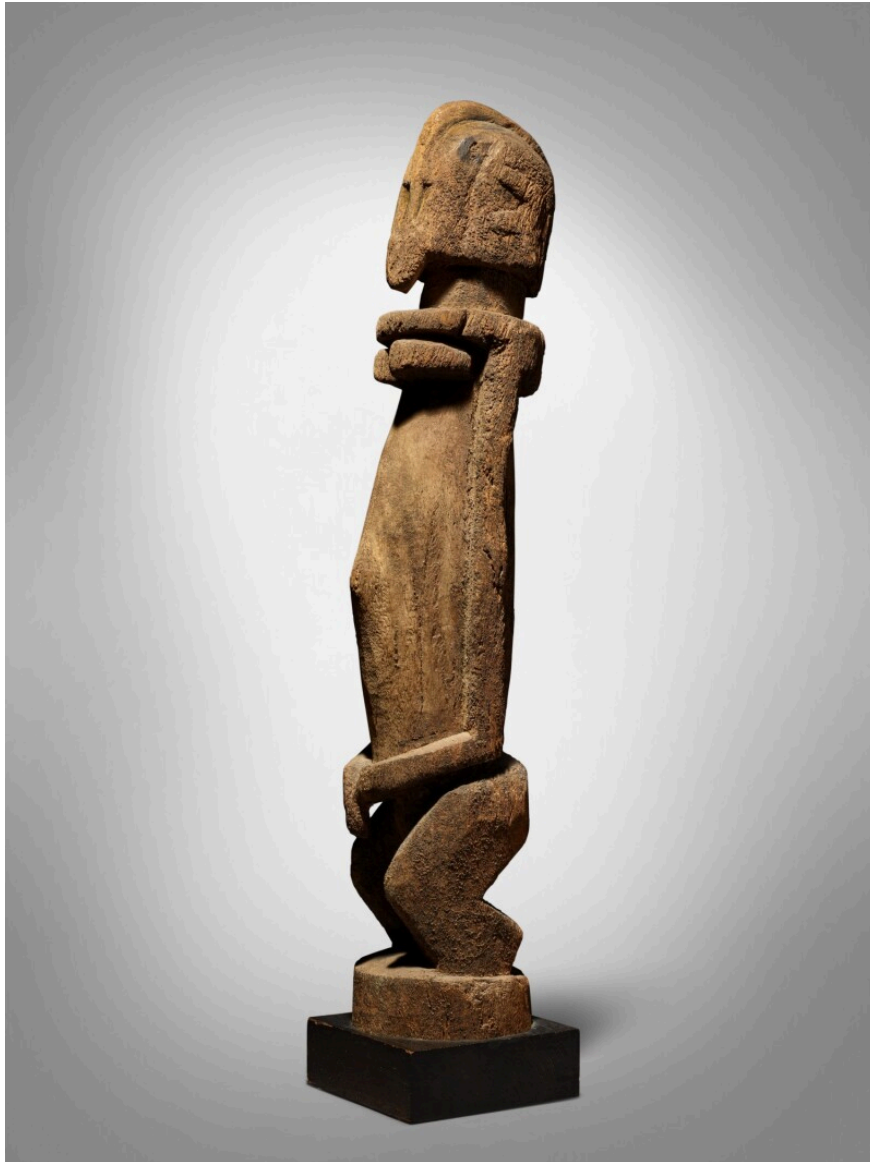
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a Private Collection

60

### Dogon Figure, Mali

Estimate: 15,000 - 25,000 USD

**DESCRIPTION**

Property from a Private Collection  
Dogon Figure, Mali

Height: 25 1/4 in (64 cm)

**PROVENANCE**

Jean Leymarie, Paris, acquired by 1962  
Thence by descent to the present owner

**EXHIBITION**

Galerie Madoura, Vallauris, December 22, 1962 - January 25, 1963

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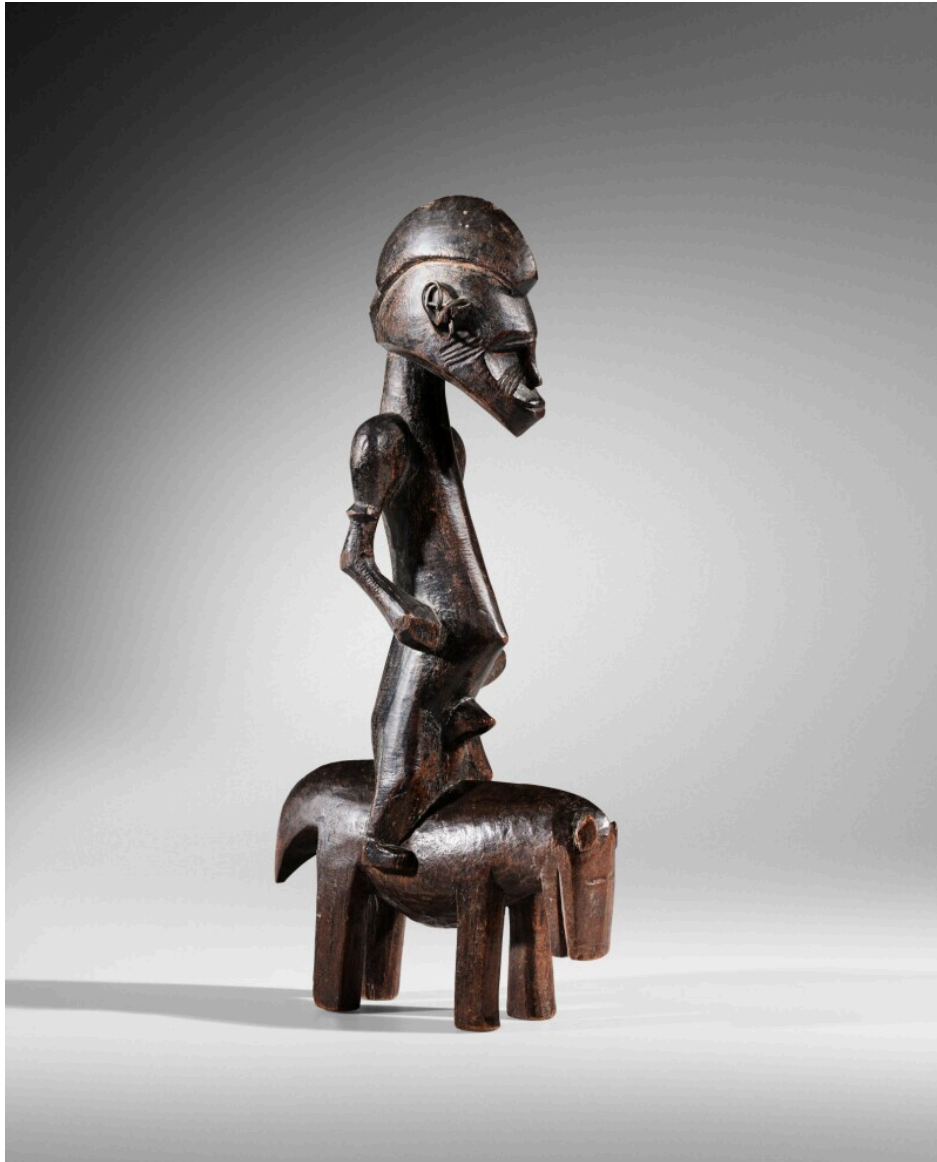
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a Private Collection, Paris

61

### Senufo Equestrian Figure, Côte d'Ivoire

Estimate: 25,000 - 35,000 USD

**DESCRIPTION**

Property from a Private Collection, Paris  
Senufo Equestrian Figure, Côte d'Ivoire

Height: 11 3/4 in (30 cm)

**PROVENANCE**

Probably Paul Guillaume (1891-1934), Paris  
Hélène Oettingen (1887-1950) and Serge Férat, pseudonym  
of Sergey Nikolaevitch Yastrebzov (1881-1958), Paris, probably  
acquired from the above  
Acquired from the descendants of the above

**EXHIBITION**

Pushkin State Museum of Fine Arts, Moscow, *"Parizhskie  
vechera" baronessy Éttingen. Rousseau, Modigliani, Apollinaire,  
Survage, Férat ["Les Soirées de Paris" of Baroness Oettingen.  
Rousseau, Modigliani, Apollinaire, Survage, Férat]*, September  
25, 2018 – January 13, 2019

**LITERATURE**

Alexey Petukhov, ed., *"Parizhskie vechera" baronessy  
Éttingen. Rousseau, Modigliani, Apollinaire, Survage,  
Féat ["Les Soirées de Paris" of Baroness Oettingen. Rousseau,  
Modigliani, Apollinaire, Survage, Féat]*, Moscow, 2017, p. 76,  
cat. no. 6

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and-the-americas/senufo-equestrian-figure-cote-divoire](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas/senufo-equestrian-figure-cote-divoire)



## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

62

### Baule Mask, Côte d'Ivoire

Estimate: 5,000 - 7,000 USD

## DESCRIPTION

Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

Baule Mask, Côte d'Ivoire

Height: 11 in (27.9 cm)

## PROVENANCE

William Holden, Palm Springs and Los Angeles, acquired in the 1960s or 1970s

Palm Springs Art Museum, donated by the estate of the above in 1982

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

63

### Senufo Mask, Côte d'Ivoire

Estimate: 10,000 - 15,000 USD

## DESCRIPTION

Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

Senufo Mask, Côte d'Ivoire

Height: 12 1/4 in (31.2 cm)

## PROVENANCE

William Holden, Palm Springs and Los Angeles, acquired in the 1960s or 1970s

Palm Springs Art Museum, donated by the estate of the above in 1982 (inv. no. DM-55-82-A-AF)

## CATALOGUE NOTE

Members of *poro*, a Senufo initiation association, wore such small, beautifully carved masks as insignia. The term *kpeliye'e*, or "face of the jumping performer," refers to the dynamic performances audiences have continued to associate with the mask. These masks honored deceased Senufo elders and differ in their delicate style from the often frightening Senufo helmet masks also commonly used in the region.

The present mask, with its gently curved horns on top of the head and carved panel at each side of the face, demonstrates the delicate form and ornamentation of *kpeliye'e* masks. The forehead with geometric incisions: a rectangular motif towards the top and two lunar forms close to each temple. The eyebrows mirror these semi-circular motifs, framing the slit eyes: from it stems a long, thin nose. Incisions appear on either side of the nose and mouth.

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## Art of Africa, Oceania, and the Americas

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64

### Baule Double Mask, Côte d'Ivoire

Estimate: 40,000 - 60,000 USD

**DESCRIPTION**

Baule Double Mask, Côte d'Ivoire

Height: 9 7/8 in (25 cm)

**PROVENANCE**

Private Collection, Paris

Thence by descent

Acquired from the above by the present owner

**CATALOGUE NOTE**

*Two faces, side by side, almost as Siamese twins, are carved in relief in a monoxyle block, the rear side of which reveals the hollow negative form of a single face - of the four eyes, only the two central ones are pierced through - which the bearer wore against his own face. Seemingly emerging from the flanged "base", the two oval forward-thrusting faces vividly display the perfection of their forms. The half-closed eyes that accentuate the serene appearance, suggest contemplation and express contained intensity and concentration. Thus inhabited by an inner presence, these faces, which, to all appearances, seem isomorphic, seem to fuse their twinning into a single indissoluble being. Yet each becomes individualized in a subtle interplay of echoing elements. The scarification pattern that highlights the splendor of the epidermis runs in parallel dispositions yet does not repeat itself. This type of scarification is termed Baule Ngole literally "Baule signs [of recognition]", and was once a sign of recognition, not only from a social standpoint (as is the case with the one adorning the temples and the bridge of the nose) but also from an individual one. The sculptor has thus relied on other Baule Ngole to differentiate the two characters: three signs in the middle of the cheeks, and motifs that follow the curve of the forehead as well as two diagonals stemming from three salient points on the other.*

*If this mask is called Nda, it is because its purpose is to celebrate the joy of giving birth to twins, and to celebrate them in order to manifest the immense admiration of those around them. The Nda appears at regular intervals (with five or six other masks) as part of celebration ceremonies open to all, the names of which vary depending on the subgroups: ajusu, ajemble, ngblo or mblo. The Nda even becomes a part of everyday life for the flesh and blood twins that it evokes, symbolizes and values. As such, it falls within the category of portrait masks (the Ndoma) bearing the surnames of people they honor. Indeed, doesn't the word Ndoma itself mean "equivalence", replica" or "a double of the person"? Essential fact: during a ceremony, the Nda mask is accompanied by the people it represents, who dance with the bearer and*

who are thus established as the living doubles of the work of art. If unavailable, they appoint "representatives". Upon the death of the twins, these "substitutes" continue this service, but the mask is more often than not no longer part of dances. Like a game of mirrors, the duplication is thus reflected, multiplied, magnified by the mask; for twinning is at the heart of Baule conceptions, entirely at odds with the bewilderment and heartbreak of European Romanticism surrounding the topic of the double.<sup>3</sup> For them, the concepts of complementarity and androgyny are founding notions<sup>4</sup>; they like to couple beings by extolling harmony and symmetry on an aesthetic plane - as evidenced by the *Asie usu couples* ("genies of nature") depicting a genie in its masculine / feminine duality, but also by the *bifrons* or *hermaphrodite* statuettes, which express the dual male and female nature of the person.

Duality affects many areas, from daily life to the cosmogonic. In the Baule language the word *Nda* (twins) is used in numerous expressions related to anything that works as a double (*waka nda*, forked wood; *atin nda*, bifurcating tracks, etc.). Spiritually, what Christians call "soul" is referred to as *Wawè*; it attaches itself to the fetus in the third month and, after death, it leaves the body to rejoin the ancestors. In reality *Wawè* literally means "shadow" or "double", and this term designates both the shadow looming on the ground while walking in the sun, and the reflection of the face when bending over a puddle of water or when looking in a mirror - all extensions of the individual, inseparable companions, like the faces associated within this mask. Even on the religious plane opposition and conjunction are central, with a founding myth that stems from a dual organization of the universe: chaos contains the male and female principles, both united and divided. It then falls to sculpture to try and restore and solemnize this cosmogonic alliance, which is a source of dynamism.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a Private Collection, Paris

65

### Toma Mask, Guinea

Estimate: 12,000 - 18,000 USD

**DESCRIPTION**

Property from a Private Collection, Paris  
Toma Mask, Guinea

Height: 27 1/8 in (69 cm)

**PROVENANCE**

Charles Lopicque, Paris  
Private Collection, Paris, by descent from the above

**CATALOGUE NOTE**

Large masks like the present example were used during ceremonies of the *poro* society of the Toma or Loma people in Liberia and Guinea. According to Siegmann they seem to be a regional version of the more common Toma mask form known as *landai* (also referred to as *dandai*).

Harley (1941: 27) reports about the "fundamental principles" of these masks: "I know only that the masks were much heavier and not in the nature of portraits. They were more like demons [, a...] great red-mouthed crocodile supposed to swallow the boys and leave the marks of his teeth on their bodies [in the form of scarification...]. He talked with a voice modified as though his mouth were full of water, or in a throaty rumble. The language was secret, or at least foreign so that he needed an interpreter. He spoke very fast and in short sentences, sometimes giving out a rumbling sound. Men brought him things to eat, usually cola and money which he snapped up with his great crocodile mouth. A bag hidden behind the jaws caught everything. Occasionally he pretended to eat a person, hiding him under his voluminous skirt, and dribbling red juices from his mouth, which was stained red with the juice of cola nuts. [...] He was superior to any other demon. He held a whip in the free right hand, the left being necessary to work the lower jaw. He impersonated the founder of the bush [...]. He was supposed to swallow the boys and give them rebirth at the end of the Poro. The scarification marks [which the boys would receive during the process] were marks of his teeth."

The complex iconography of these masks comprises powerful symbols of water and earth in the form of a massive gaping crocodile's mouth with prominent protruding teeth and robust jutting ram's horns on the forehead juxtaposed with symbols of power and transformation such as animal horns, metal currencies and glass shards. By combining these elements into a dynamic whole, the artist gives an abstract image of the Toma cosmos in its real and surreal appearances.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Dr Stephen E. Kelly

66

### We Mask, Côte d'Ivoire

Estimate: 6,000 - 9,000 USD

## DESCRIPTION

Property from the Collection of Dr Stephen E. Kelly  
We Mask, Côte d'Ivoire

Height: 9 3/4 in (24.8 cm)

## PROVENANCE

Robert Duperrier, Paris  
Gaston de Havenon, New York, acquired from the above  
Sotheby's, New York, May 10, 1988, lot 41, consigned by the  
above  
Dr Stephen E. Kelly, New York, acquired at the above auction

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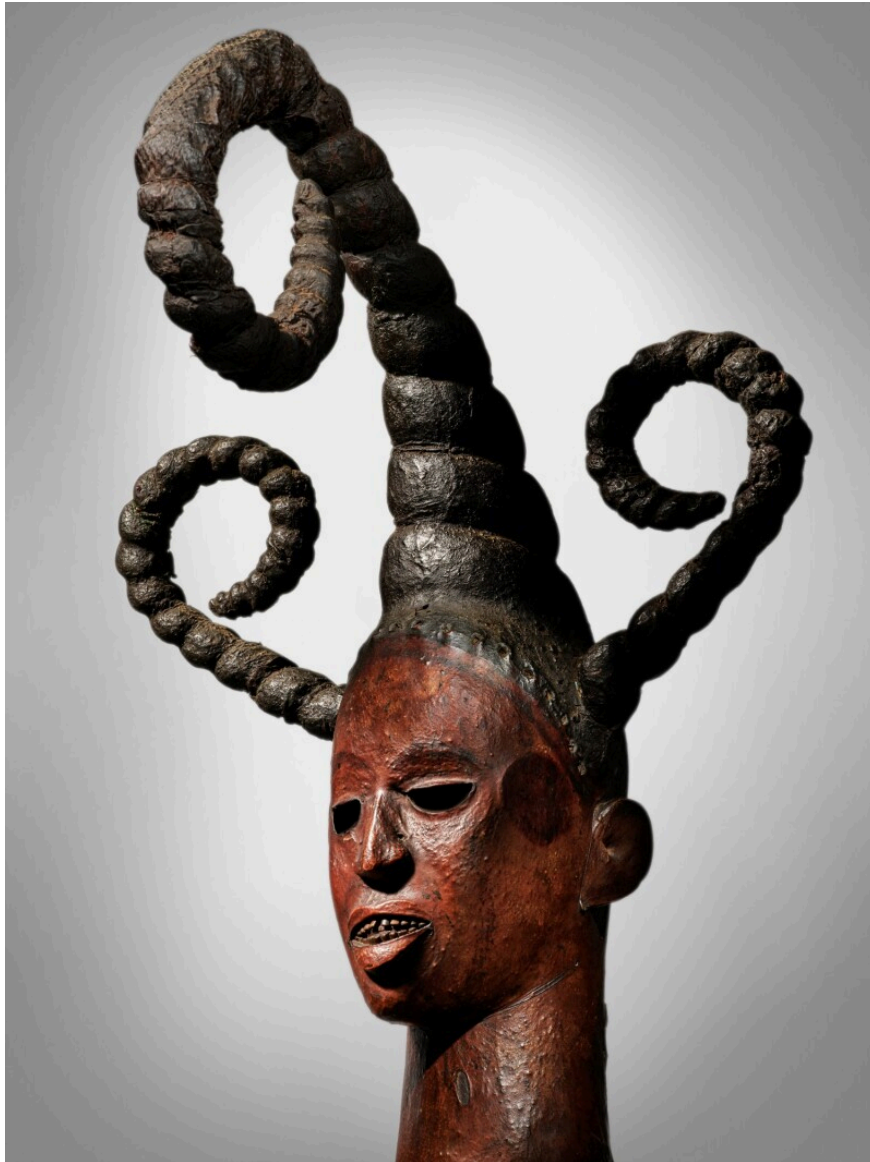
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## Art of Africa, Oceania, and the Americas

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Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

67

### Ibibio-Efik Headdress, Cross River Region, Nigeria

Estimate: 20,000 - 30,000 USD

**DESCRIPTION**

Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

Ibibio-Efik Headdress, Cross River Region, Nigeria

Height: 23 in (58.4 cm)

**PROVENANCE**

John J. Klejman, New York, acquired by 1955

William Holden, Palm Springs and Los Angeles, acquired in the 1960s or 1970s

Palm Springs Art Museum, donated by the estate of the above in 1982 (inv. no. DM 21-82A)

**EXHIBITION**

Allen Memorial Art Museum, Oberlin College, Oberlin, Ohio, *Exhibition of African Art*, February 6 - March 6, 1956

**LITERATURE**

"Exhibition of African Art", *Allen Memorial Art Museum Bulletin*, Vol. 13, No. 2, Winter 1955 - 1956, pl. 38

**CATALOGUE NOTE**

Headdresses and masks made by groups in the Cross River region of southeastern Nigeria and western Cameroon belonged to intra-generational associations of men and, sometimes, women, who were hunters, warriors, or who otherwise shared a skill or accomplishment. Naturalistic in form and deeply symbolic, these headdresses were just one part of a full-body costume that dancers wore during important ceremonies such as funerals and initiations. The rest of the costume consisted of a fabric robe that covered the dancer's body and at times, even his face.

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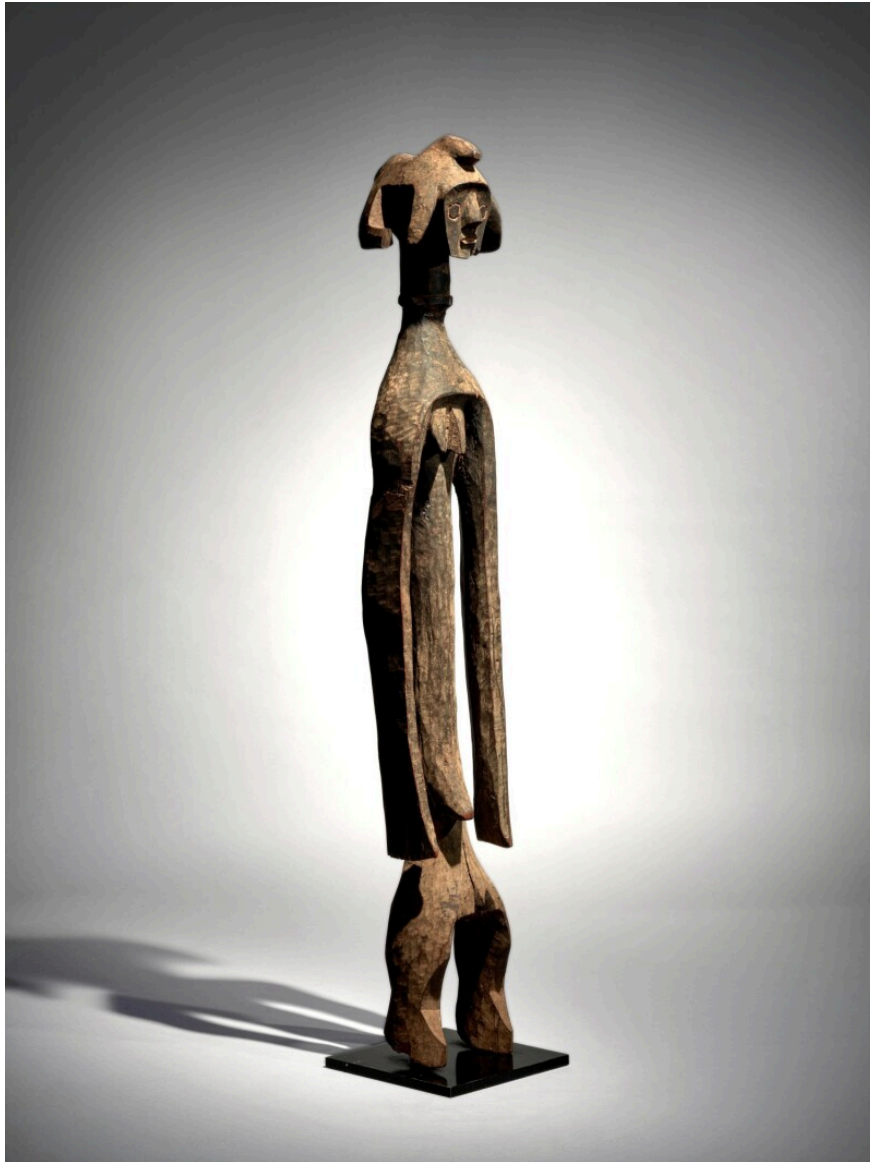
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Hidden Harmony: An Exquisite Private Collection

68

### Mumuye Statue, Nigeria

Estimate: 40,000 - 60,000 USD

☐ Guaranteed Property

**DESCRIPTION**

Hidden Harmony: An Exquisite Private Collection  
Mumuye Statue, Nigeria

Height: 51 1/2 in (130.8 cm)

**PROVENANCE**

Jacques Kerchache, Paris  
Private Collection, acquired from the above in August 1969

**CATALOGUE NOTE**

The art of the Mumuye people is one of the most celebrated and innovative sculptural traditions from Africa. Their distinctive and ingenious mode of representing the human form as a set of geometric volumes captured the wider attention of the outside world at a relatively late date. It was not until the 1960s that Philippe Guimiot discovered the extraordinary statuary of the Mumuye people, and Philippe Guimiot and Jacques Kerchache were the first to reveal this major form of African art to an audience of Western connoisseurs. The present figure entered the current collection in 1969, when it was acquired directly from Jacques Kerchache.

One of the only Western art historians to witness these statues being used in their original context was Arnold Rubin, who noted: "The high degree of stylistic diversity is paralleled by the variety of functions of Mumuye figures: some were used as oracles, others in connection with healing, and still others reinforced the status of important elders as embodiments of vaguely conceived tutelary spirits. Sometimes, one figure was employed in two or more of these capacities. A particular function cannot be correlated with size, style, or other formal attributes." (Arnold Rubin in Susan M. Vogel, ed., *For Spirits and Kings: African Art from the Paul and Ruth Tishman Collection*, New York, 1981, p. 155).

The dynamism of the figure's volumes are strikingly reminiscent of the vocabulary of Cubism, and the plastic study of movement undertaken by modern artists in general. As Christine Stelzig observed: "In view of their subtle configuration and overall design Mumuye sculptures remind the viewer not only of Brancusi, but also of Giacometti - or, to put it more correctly: many of Brancusi's and Giacometti's works are reminiscent of the magnificent works of these African sculptors." (Christine Stelzig, "Masterpieces of Sculpted Form: Mumuye Figures", in Oliver Wick and Antje Denner, eds., *Visual Encounters: Africa, Oceania, and Modern Art*, Basel, 2009, folio VIII, n.p.).

Prior to Guimiot's discovery of Mumuye statuary *in situ* in the late 1960s, the only accessible example of this

tradition in Western museums was a figure that entered the British Museum in 1922 (inv. no. Af1922,0610.2; illustrated in William Rubin, ed., *"Primitivism" in 20th Century Art: Affinity of the Tribal and the Modern*, New York, 1984, Vol. 2, p. 597). There it did not fail to capture the attention of the young British sculptor Henry Moore, who studied the Mumuye figure's volumes in careful drawings made in his notebook of 1922-24 (*ibid.*; see p. 595 *et. seq.* for further discussion).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

69

### Yoruba Headdress, Nigeria

Estimate: 2,000 - 3,000 USD



**DESCRIPTION**

Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

Yoruba Headdress, Nigeria

Height: 12 1/2 in (31.8 cm)

**PROVENANCE**

William Holden, Palm Springs and Los Angeles, acquired in the 1960s or 1970s

Palm Springs Art Museum, donated by the estate of the above in 1982 (inv. no. DM 28-82A)

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

70

### Yoruba Divination Bowl, Nigeria

Estimate: 500 - 700 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the  
Hood Museum of Art  
Yoruba Divination Bowl, Nigeria

Height: 6 1/2 in (16.5 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the late 1970s  
Valerie Franklin, Los Angeles, by descent from the above

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property formerly in the Collection of Nik Douglas, Anguilla

71

### Pair of Yoruba Ogboni Edan Figures, Nigeria

Estimate: 1,000 - 1,500 USD

## DESCRIPTION

Property formerly in the Collection of Nik Douglas, Anguilla  
Pair of Yoruba Ogboni Edan Figures, Nigeria

Height: 5 3/8 in (13.7 cm)

## PROVENANCE

Nik Douglas, Anguilla

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Howard and Jane Cohen, Baltimore

72

### Kota Reliquary Figure, Gabon

Estimate: 15,000 - 25,000 USD

**DESCRIPTION**

Property from the Collection of Howard and Jane Cohen,  
Baltimore  
Kota Reliquary Figure, Gabon

Height: 24 3/8 in (62 cm)

**PROVENANCE**

Lance and Roberta Entwistle, London  
Barry Kitnick, Los Angeles  
Howard and Jane Cohen, Baltimore, acquired from the above  
on August 14, 1987

**LITERATURE**

Massimo Listri, *Arte Africano*, Florence, 2011, p. 405

**CATALOGUE NOTE**

Kota reliquary figures have become icons of world art, and are today instantly familiar to Western viewers. The basic elements of this tradition are distinctive and do not exist elsewhere in Africa; carved in wood, the human head is rendered with graphic geometrical shapes in a flattened, mostly two-dimensional shape, rising vertically on an integrally carved cylindrical neck above an open lozenge. The front of the sculpture is covered with an arrangement of flattened metal attachments, often in varying colors and with chased geometric motifs. No two figures are entirely identical. Such details are present in this kota figure, which also displays a headpiece of a semi-lunar shape.

The iconographic designs of Kota figures reference the faces, and in some cases the skulls, of those whose sacra they watched over. The surfaces of copper and brass – as highly valued as gold in nineteenth century Gabon – were kept gleaming by repeated sand polishing, and evoked the sparkling surface of a body of water, beyond or beneath which was the world of the deceased. For their creators, these sculptures embodied a mystical conduit between the living and the dead. The highest examples of this artistic practice reveal to us artists whose formal ingenuity, use of materials and artistic skill resulted in a condensation of spiritual force in league with the great sacred sculptures of the world.

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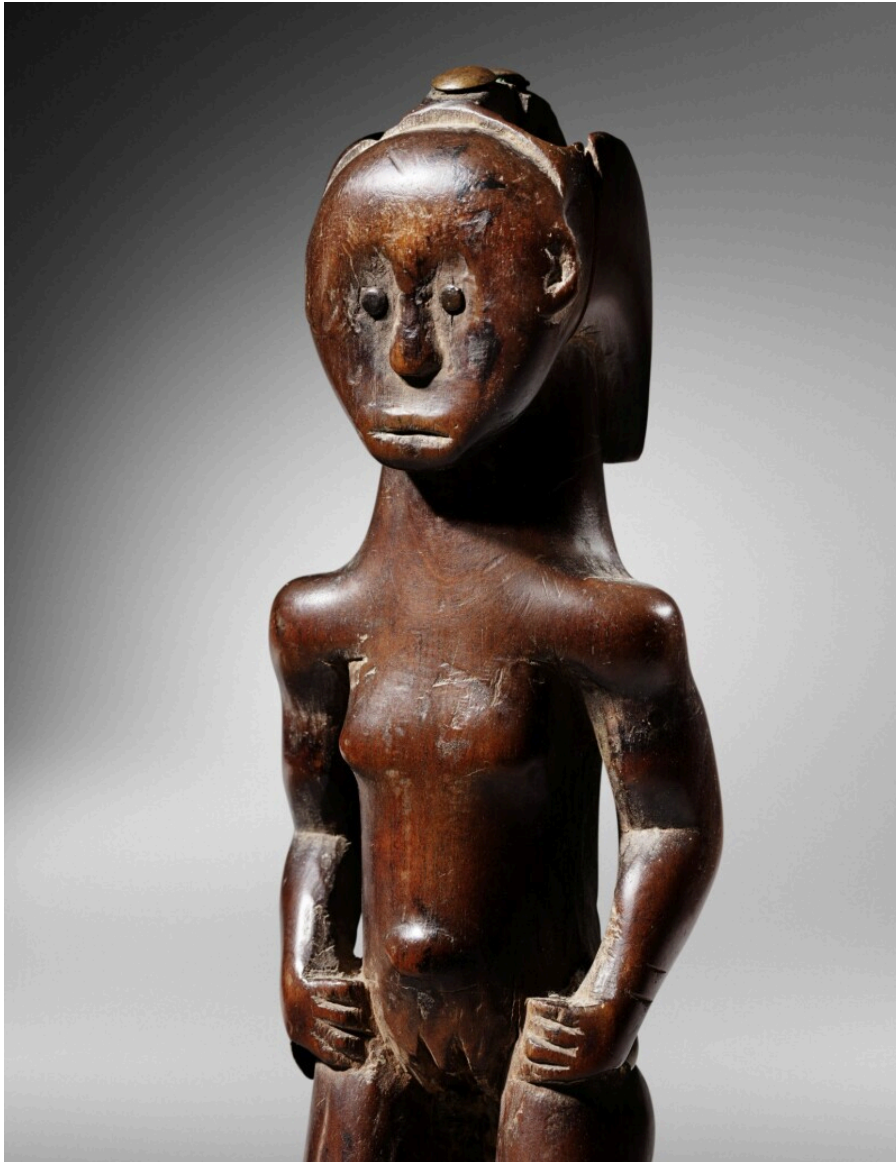
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



73

### Fang Figure, Gabon

Estimate: 30,000 - 50,000 USD



## DESCRIPTION

Fang Figure, Gabon

Height: 10 5/8 in (27 cm)

## PROVENANCE

Dr Gabriel Capéran (1890-1960), Montauban, acquired *in situ* between 1924-1926

Thence by descent

Millon, Paris, February 25, 2020, lot 68, consigned by the above

Acquired at the above auction by the present owner

## CATALOGUE NOTE

This "miniature" reveals the masterful hand of a great sculptor, both in the delicate craftsmanship of the head and in the subtle outline of the volumes of the body. The miniature sculptures (statues or standalone heads) are rare pieces in the Fang statuary and are mainly the work of the Fang Ntumu and of the Betsi of Rio Muni and Northern Gabon. Specifying their function individually remains a complex task. Whilst some were used to embellish small, probably portable reliquaries, others isolated at the time of their collection, originally adorned the insignia reserved for the lineage chiefs: ceremonial canes, fly swatters or fans.

This female statuette, depicted in the stance classically associated with ancestor effigies, was probably the ornament of the tip of a rare chief's cane known as an *ntum eyema*, i.e., in Fang language, "*the staff bearing an image*". The figure carved at the summit was a reminder that the bearer fortunate enough to be allowed to use the staff, was a keeper of the *byeri*, the head of a family responsible for the human remains of a lineage, charged with keeping them well hidden. This type of object could be temporarily entrusted to the messengers of the chief to attest that the announcements and orders conveyed were indeed authentic.

The figure is sculpted in the image of a young girl, wearing elegant bracelets and a delicate adornment around her waist. The head is very skilfully carved, especially considering its reduced size and displays a typically Fang face and crested coiffure (*nlo-ô-ngo*). The surfaces, meticulously polished with abrasive sheets, reveal the care lavished upon it and the beautiful patina of use, with its lacquered aspect, attests to its extensive use.

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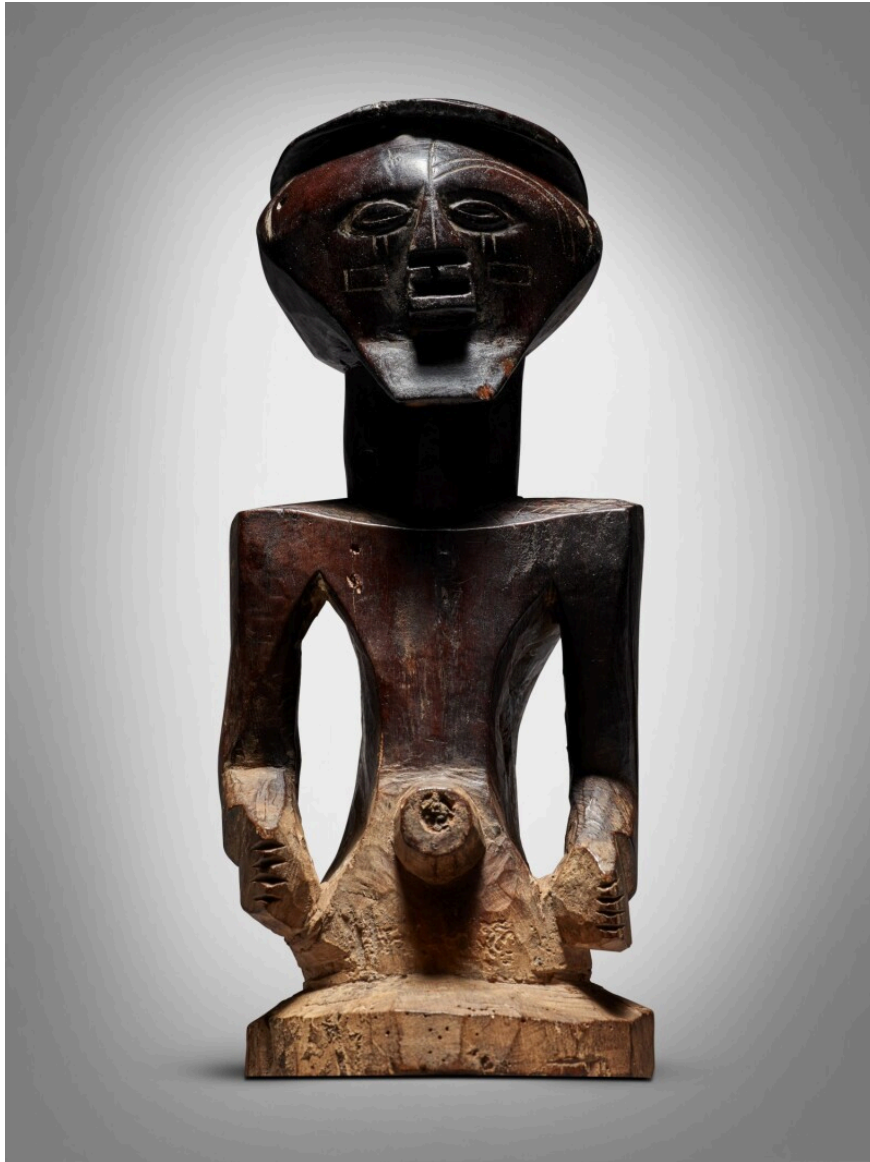
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

74

### Songye Half Figure, Democratic Republic of the Congo

Estimate: 4,000 - 6,000 USD

**DESCRIPTION**

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Songye Half Figure, Democratic Republic of the Congo

Height: 12 in (30.5 cm)

**PROVENANCE**

Harry A. Franklin, Beverly Hills, acquired by the late 1970s  
Valerie Franklin, Los Angeles, by descent from the above

**EXHIBITION**

The Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, long-term loan, 1996 - 2018 (inv. no. EL.996.25.30322)

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

75

### Kongo Power Figure, Democratic Republic of the Congo

Estimate: 20,000 - 30,000 USD

## DESCRIPTION

Property from the Palm Springs Art Museum, Sold to Support the Care of Collections and the William Holden Fund for Acquisitions

Kongo Power Figure, Democratic Republic of the Congo

Height: 15 in (38.1 cm)

## PROVENANCE

William Holden, Palm Springs and Los Angeles, acquired in the 1960s or 1970s

Palm Springs Art Museum, donated by the estate of the above in 1982 (inv. no. DM-13-82-A)

## CATALOGUE NOTE

Power figures, or *minkisi*, could be "housed within a portable shrine, be it a utilitarian clay vessel or an elaborate sculptural container commissioned from a professional carver [...] Fundamental to the order of society was the authority of *minkisi* (sing. *nkisi*), spiritual powers that inhabited the world of the dead and could ward off forces inimical to health, strength, and prosperity [...] Eduard Pechuel-Loesche, member of a German research team based on the Loango coast from 1873 to 1876, thought the local inhabitants "practical." He recorded a list of circumstances in which an *nkisi* might be consulted: for example, a trader wanting to ensure business success, an invalid hoping for a cure, a youth seeking good fortune in courtship, or a childless couple longing for children. Certain *minkisi* might be appealed to for specific assistance - healing, divination, judgement and punishment, wealth, and protection against harmful forces referred to as "witches" (Alisa LaGamma, *Kongo: Power and Majesty*, 2015, New York pp. 34, 55).

A decorative headdress bearing shells and a band of brass ornaments tops this figure's expressive and naturalistic face. Eyes gazing upwards and mouth open, she stands as if in awe. This figure holds fragments of colorful cloth in the cavity on his stomach, but at one time this may have contained other reliquary objects. Her arms folded in front of her body, and she stands solidly with legs slightly apart.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Jean-Philippe Duboscq, Brussels

76

### Songye Mask, Democratic Republic of the Congo

Estimate: 180,000 - 250,000 USD

## DESCRIPTION

Property from the Collection of Jean-Philippe Duboscq,  
Brussels  
Songye Mask, Democratic Republic of the Congo

Height: 12 in (30.5 cm)

## PROVENANCE

Marie-Jeanne Walschot (1896-1977), Brussels  
Jean Duboscq, Brussels, acquired from the above in 1947  
Jean-Philippe Duboscq, Brussels, by descent from the above

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Dr Stephen E. Kelly

77

### Luba Mask, Democratic Republic of the Congo

Estimate: 12,000 - 18,000 USD

## DESCRIPTION

Property from the Collection of Dr Stephen E. Kelly  
Luba Mask, Democratic Republic of the Congo

Height: 18 1/8 in (46 cm)

## PROVENANCE

Christie's East, New York, November 28, 1984, lot 65  
William A. McCarty-Cooper, New York and Los Angeles,  
acquired at the above auction  
Christie's, New York, *Important Tribal Art and Antiquities From  
the Collection of William A. McCarty-Cooper*, 19 May 1992, Lot  
161  
Dr Stephen E. Kelly, New York, acquired at the above auction

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and-the-americas/luba-mask-democratic-republic-of-the-congo](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas/luba-mask-democratic-republic-of-the-congo)



## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a Private Collection, Paris

78

### Mbanza or Ngbaka Figure, Democratic Republic of the Congo

Estimate: 25,000 - 35,000 USD

## DESCRIPTION

Property from a Private Collection, Paris  
Mbanza or Ngbaka Figure, Democratic Republic of the Congo

Height: 27 1/8 in (69 cm)

## PROVENANCE

Didier Claes, Brussels  
American Private Collection, acquired from the above  
Joaquin Pecci, Brussels  
Private Collection, Paris, acquired from the above in 2014

## LITERATURE

*Bruneaf XXIV*, Brussels, 2014, p. 89

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a European Private Collector

79

### Luba Neckrest, Democratic Republic of the Congo

Estimate: 8,000 - 12,000 USD

## DESCRIPTION

Property from a European Private Collector  
Luba Neckrest, Democratic Republic of the Congo

Height: 9 7/8 in (25 cm)

## PROVENANCE

European Private Collection  
By descent to the present owner

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of George and Rosemary Lois, New York

80

### Ngombe or Poto Stool, Democratic Republic of the Congo

Estimate: 5,000 - 8,000 USD



## DESCRIPTION

Property from the Collection of George and Rosemary Lois,  
New York  
Ngombe or Poto Stool, Democratic Republic of the Congo

Height: 12 3/8 in (31.4 cm)

## PROVENANCE

George and Rosemary Lois, New York

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of George and Rosemary Lois, New York

81

### Ngbaka Throwing Knife, Democratic Republic of the Congo

Estimate: 7,000 - 10,000 USD

## DESCRIPTION

Property from the Collection of George and Rosemary Lois,  
New York

Ngbaka Throwing Knife, Democratic Republic of the Congo

Height: 19 1/8 in (48.6 cm)

## PROVENANCE

George and Rosemary Lois, New York

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

82

### Kuba Box, Democratic Republic of the Congo

Estimate: 500 - 700 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Kuba Box, Democratic Republic of the Congo

Width: 6 7/8 in (17.5 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the late 1970s

## EXHIBITION

The Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, long-term loan, 1996 - 2012 (inv. no. EL.996.25.30319)

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

83

### Kuba Box, Democratic Republic of the Congo

Estimate: 1,000 - 1,500 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Kuba Box, Democratic Republic of the Congo

Width: 9 3/4 in (24.8 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the late 1970s

## EXHIBITION

The Hood Museum of Art, Dartmouth College, Hanover, New Hampshire, long-term loan, 1996 - 2012 (inv. no. EL.996.25.30320)

## CONDITION REPORT

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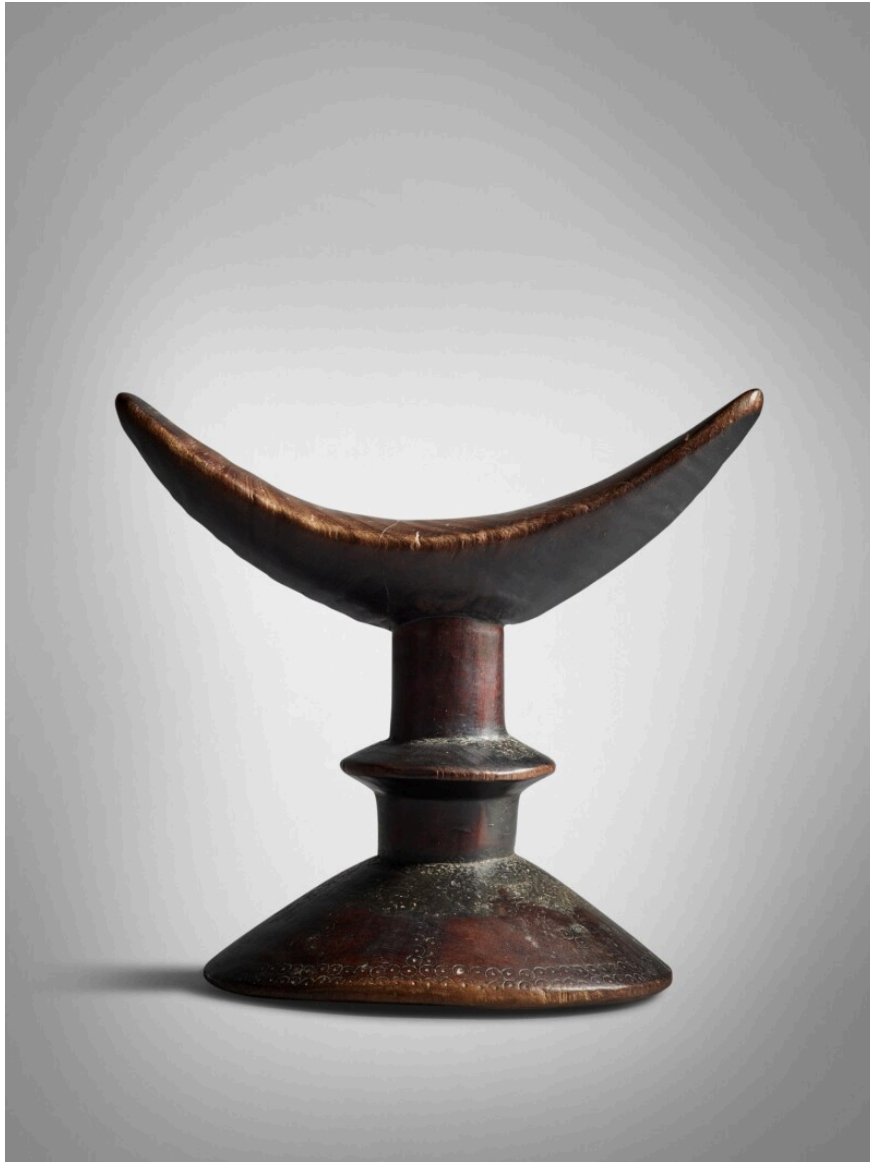
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

84

### Oromo Headrest, Ethiopia

Estimate: 800 - 1,200 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the  
Hood Museum of Art  
Oromo Headrest, Ethiopia

Height: 7 1/2 in (19.1 cm); width: 7 7/8 in (20 cm)

## PROVENANCE

Harry A. Franklin, Beverly Hills, acquired by the late 1970s  
Valerie Franklin, Los Angeles

## CONDITION REPORT

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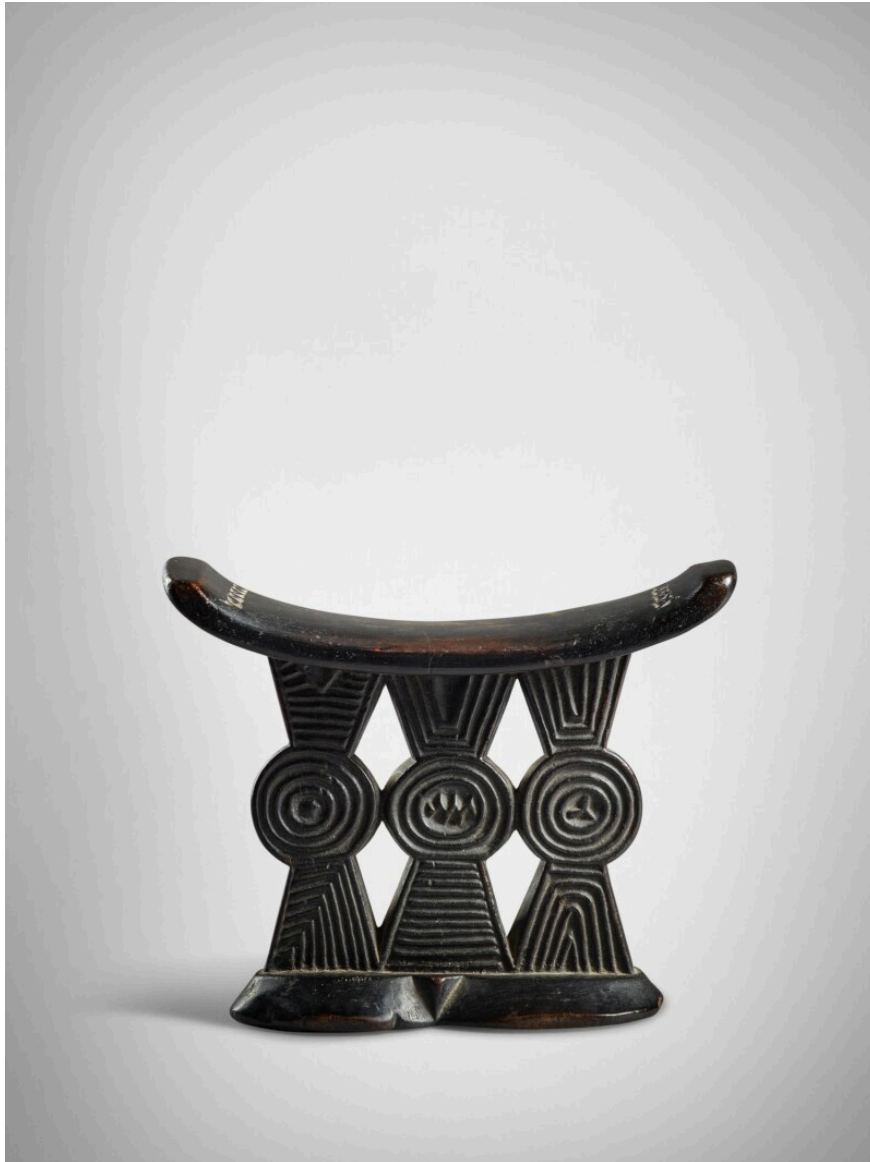
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and-the-americas/oromo-headrest-ethiopia](https://www.sothebys.com/en/buy/auction/2021/art-of-africa-oceania-and-the-americas/oromo-headrest-ethiopia)





## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art

85

### Shona Headrest, Zimbabwe

Estimate: 1,000 - 1,500 USD

## DESCRIPTION

Property from the Estate of Valerie Franklin, Sold to Benefit the Hood Museum of Art  
Shona Headrest, Zimbabwe

Height: 4 7/8 in (12.4 cm); width: 6 in (15.2 cm)

## PROVENANCE

Denver Art Museum (inv. no. NA-SR (MS)72.XX-99 [or 44])  
Harry A. Franklin, Beverly Hills, acquired from the above by exchange in April, 1962  
Valerie Franklin, Los Angeles, by descent from the above

## CONDITION REPORT

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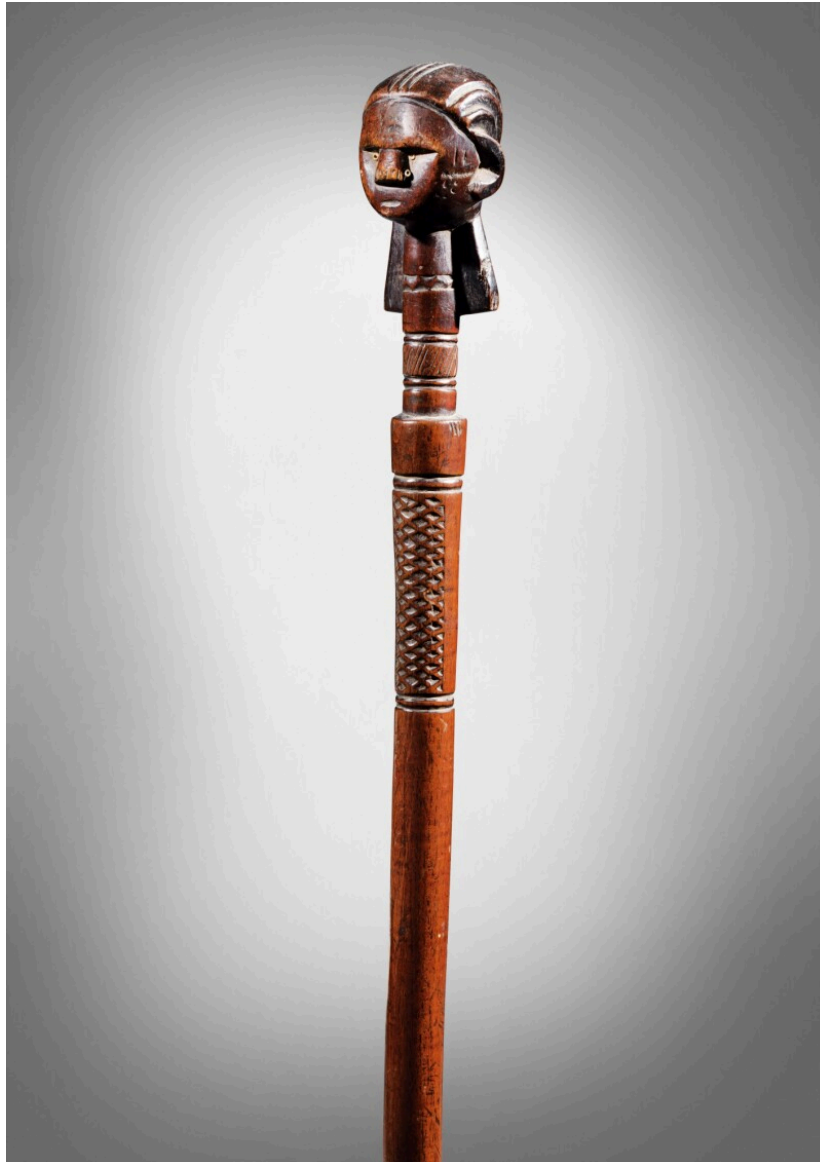
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a Private Collection, Paris

86

### Luguru Staff, Tanzania

Estimate: 7,000 - 10,000 USD

## DESCRIPTION

Property from a Private Collection, Paris  
Luguru Staff, Tanzania

Length: 50 3/4 in (129 cm)

## PROVENANCE

Hubert Goldet, Paris  
de Ricqlès, Paris, *Arts Primitifs. Collection Hubert Goldet*, June  
30 - July 1, 2001, lot 333  
Private Collection, Paris, acquired at the above auction

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a Private Collection, New Mexico

87

### Hopi Kachina Figure, Arizona

Estimate: 5,000 - 7,000 USD

**DESCRIPTION**

Property from a Private Collection, New Mexico  
Hopi Kachina Figure, Arizona

Height: 9 in (22.9 cm)

**PROVENANCE**

Private Collection, New Mexico, acquired in 1953

**CONDITION REPORT**

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a Private Collection, New Jersey

88

### Tlingit Bear Bowl, Southeast Alaska

Estimate: 8,000 - 12,000 USD

**DESCRIPTION**

Property from a Private Collection, New Jersey  
Tlingit Bear Bowl, Southeast Alaska

Length: 11 in (27.9 cm)

**PROVENANCE**

Private Collection, New Jersey, acquired as a gift and thence by family descent

**CATALOGUE NOTE**

Animal-form dishes are some of the most impressive and captivating objects from the Northwest Coast. Giving life to an otherwise merely functional vessel is one of the great accomplishments of artists from all parts of the coast, and all parts of history, indications that this is an ancient and culturally fulfilling tradition. This example is so well-conceived and refined that one almost expects to see it begin walking along on those short legs.

Feast dishes widely range in size from a few inches to a few feet in length, while generally smaller sizes of similarly sculpted vessels are known and used as oil or 'grease' dishes. Grease dishes inevitably show their function by being saturated with the fish or seal oils they once held. This striking vessel exhibits no evidence of oil saturation, and its size as well is somewhat large for a grease dish. It was most likely made to contain the boiled and/or smoked foods served at feasts and other gatherings.

The refined details of the bowl are what elevates this sculpture over many similar vessels of the type. The oval rim of the cavity incorporates a broad band that is slightly hollowed, echoing the wide, undercut rims of many carved or bent-corner bowls made without appending animal features. Without this feature, we would see just a rounded, chubby bear. With it, the animal has become the bowl, bearing the vessel within its body.

The alert, slightly up-tilted head of the bear exhibits great personality in its classically composed form. The large open eyes and ovoid-shaped eyesocket blend smoothly with the rounded nose and nostrils, and along with the wide lips suggest a Tlingit origin.

Steven C. Brown  
April, 2021

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of George and Rosemary Lois, New York

89

### Yup'ik Mask, Lower Yukon, Alaska

Estimate: 60,000 - 90,000 USD

## DESCRIPTION

Property from the Collection of George and Rosemary Lois,  
New York  
Yup'ik Mask, Lower Yukon, Alaska

Height: 10 in (25.4 cm)

## PROVENANCE

Reta Mae Daniels, Bellingham, Washington, acquired as a gift  
in 1918  
Thence by descent to her grandson  
Donald Ellis, Dundas, Ontario, acquired from the above  
George and Rosemary Lois, New York, acquired from the above

## LITERATURE

Donald Ellis, ed., *Art of the Arctic: Reflections of the Unseen*,  
London, 2015, p. 79, pl. 20, and p. 143  
George Lois, *The Art of Collecting Art*, New York, 2020, p. 99

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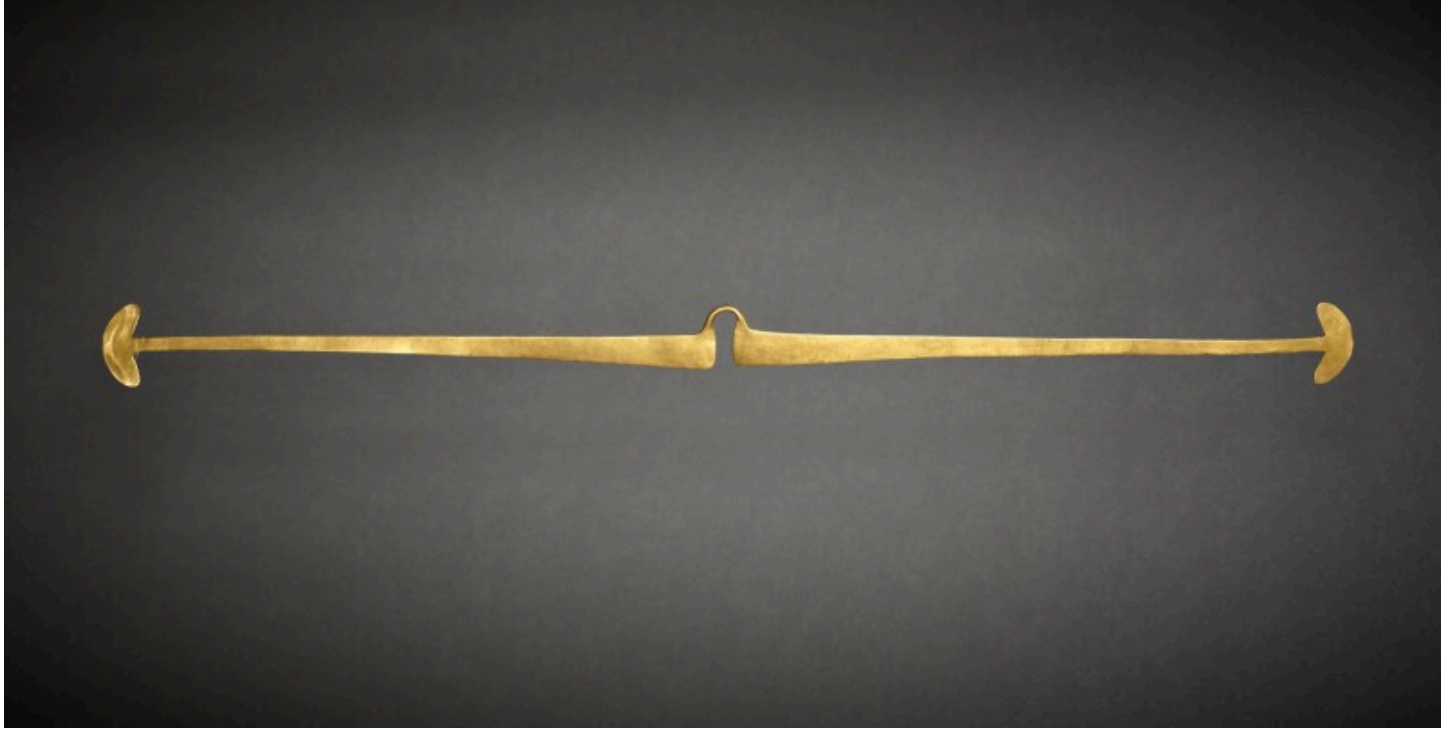
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

90

### Long Sinú Gold Nose Ornament

Estimate: 5,000 - 8,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Long Sinú Gold Nose Ornament

Length: 19 in (48.2 cm)

**PROVENANCE**

The Montclair Art Museum (inv. no. 49.123)  
Sotheby's, New York, May 19, 1987, lot 65, consigned by the  
above  
Laurence C. Witten, acquired at the above auction  
Sotheby's, New York, November 20, 1995, lot 51, consigned by  
the above  
American Private Collection, acquired at the above auction  
Sotheby's, New York, June 2, 1999, lot 39, consigned by the  
above  
American Private Collection, acquired from the above auction

**CATALOGUE NOTE**

Nose ornaments were one of the most prominent jewelry items in ancient Colombia, particularly those made in the broader Zenú geographic region. Zenú elongated nose ornaments are often depicted on ceramic figures as well. The simple attenuated form of this example was evenly hammered along the shaft, terminating in anchor-shaped crescents on each end.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Jan Mitchell

91

### Chiriquí Gold Figure of a Musician Circa AD 800 - 1500

Estimate: 3,000 - 5,000 USD

**DESCRIPTION**

Property from the Estate of Jan Mitchell  
Chiriquí Gold Figure of a Musician  
Circa AD 800 - 1500

Height: 1 3/4 in (4.5 cm)

**PROVENANCE**

Jan Mitchell, New York, acquired in New York prior to 1970  
Thence by descent to the present owners

**EXHIBITION**

The Metropolitan Museum of Art, New York, *The Art of  
Precolumbian Gold: The Jan Mitchell Collection*, May 9 - August  
11, 1985

**LITERATURE**

Julie Jones and Heidi King, *The Art of Precolumbian Gold: The  
Jan Mitchell Collection*, New York, 1985, pp. 100-101, cat. no. 8

**CATALOGUE NOTE**

The lost-wax cast figure holds a globular rattle in the right hand and blows into a flute with the other. The 'end-blown' vertical flutes were a distinct variety of wind instruments still used in Panama. As Jones notes, Chiriquí gold figural pendants of musicians with a flute and rattle were found as early as 1858-59. The musician here features the typical coffee-bean eyes widely set on the face, looped nose, large delineated hands and feet, and double-scrolls at the ears. A suspension loop is at the back of the head.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Jan Mitchell

92

### Colombian Gold Helmet circa AD 300 - 900

Estimate: 6,000 - 9,000 USD



**DESCRIPTION**

Property from the Estate of Jan Mitchell  
Colombian Gold Helmet  
circa AD 300 - 900

Circumference: 21 3/4 in (55.3 cm)  
Diameter: 7 1/4 in. (18.4 cm)

**PROVENANCE**

Jan Mitchell, New York, acquired prior to 1970  
Thence by descent to the present owners

**EXHIBITION**

The Metropolitan Museum of Art, New York, *The Art of  
Precolumbian Gold: The Jan Mitchell Collection*, May 9 - August  
11, 1985

**LITERATURE**

Julie Jones and Heidi King, *The Art of Precolumbian Gold: The  
Jan Mitchell Collection*, New York, 1985, pp. 204-205, cat. no.  
61

**CATALOGUE NOTE**

The deep hemispherical helmet is of even section overall and perforated along the central spine with sixteen holes composed of eight sets of paired holes evenly spaced. The perforations are punched through from the interior. The exterior surface is of matte texture and the interior glows with a high sheen.

The rounded gold caps were made as part of funerary costume for important caciques, found in the Isthmus region as well as in Colombia. Some were repoussé with designs, but many were pure forms, such as this example, on which additional adornments could be placed using the perforations.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property of an American Private Collector

93

### Sicán Gold Beaker with Frogs Circa AD 900 - 1100

Estimate: 25,000 - 35,000 USD

## DESCRIPTION

Property of an American Private Collector  
Sicán Gold Beaker with Frogs  
Circa AD 900 - 1100

Height: 5 1/2 in (14 cm)

## PROVENANCE

John Wise, New York  
Paul Tishman, New York  
Wally and Brenda Zollman, Indianapolis  
Sotheby's, New York, The Wally and Brenda Zollman Collection,  
May 27, 1998, lot 11  
American Private Collection, acquired at the above auction

## EXHIBITION

*World of Ancient Gold*, New York World's Fair traveling  
exhibition, 1964-1965  
Indianapolis Museum of Art, *Arts of Africa, Oceania and the  
Americas: Private Indianapolis Collections*, July 8 - September  
7, 1986  
Indianapolis Museum of Art, *The Face of Ancient America: The  
Wally and Brenda Zollman Collection of Precolumbian Art*,  
December 3, 1988 - February 26, 1989; additional venue:  
Indiana University Art Museum, Bloomington, June 13 -  
September 10, 1989

## LITERATURE

*World of Ancient Gold*, Foreward by Dr. William M. Milliken, New  
York, 1964, p. 27 (top left)  
Indianapolis Museum of Art, ed., *Arts of Africa, Oceania and the  
Americas: Private Indianapolis Collections*, Indianapolis, 1986,  
cat. no. 49  
Lee A. Parsons, John B. Carlson, Peter David Joralemon, *The  
Face of Ancient America: The Wally and Brenda Zollman  
Collection of Precolumbian Art*, Indianapolis, 1988, pp. 210-211,  
cat. no. 147

## CATALOGUE NOTE

The gently flaring walls are deeply repoussé with two rows of frogs, comprising four on the lower row and five above. Each frog has legs outstretched in a lively manner and the spines are marked by rows of circles; their eyes are surmounted by concentric folds.

The hammered beakers of the Sicán era are perhaps the most iconic gold objects of this dynamic political and cultural period. The imagery that reinforced water and fertility to ensure agricultural success was of the utmost importance, and frogs were an apt and frequently used creature decorating gold and textiles. Andean toads and frogs include the *Bufo spinulosus* and the large *Bufo marinus*, both of which have distinctive knobby skin as shown here. Their serums were used for hallucinogenic ceremonies as well as acting as potent tools to stun their prey.

This beaker was part of the 1964 World's Fair exhibition pavillions *The World of Ancient Gold*.

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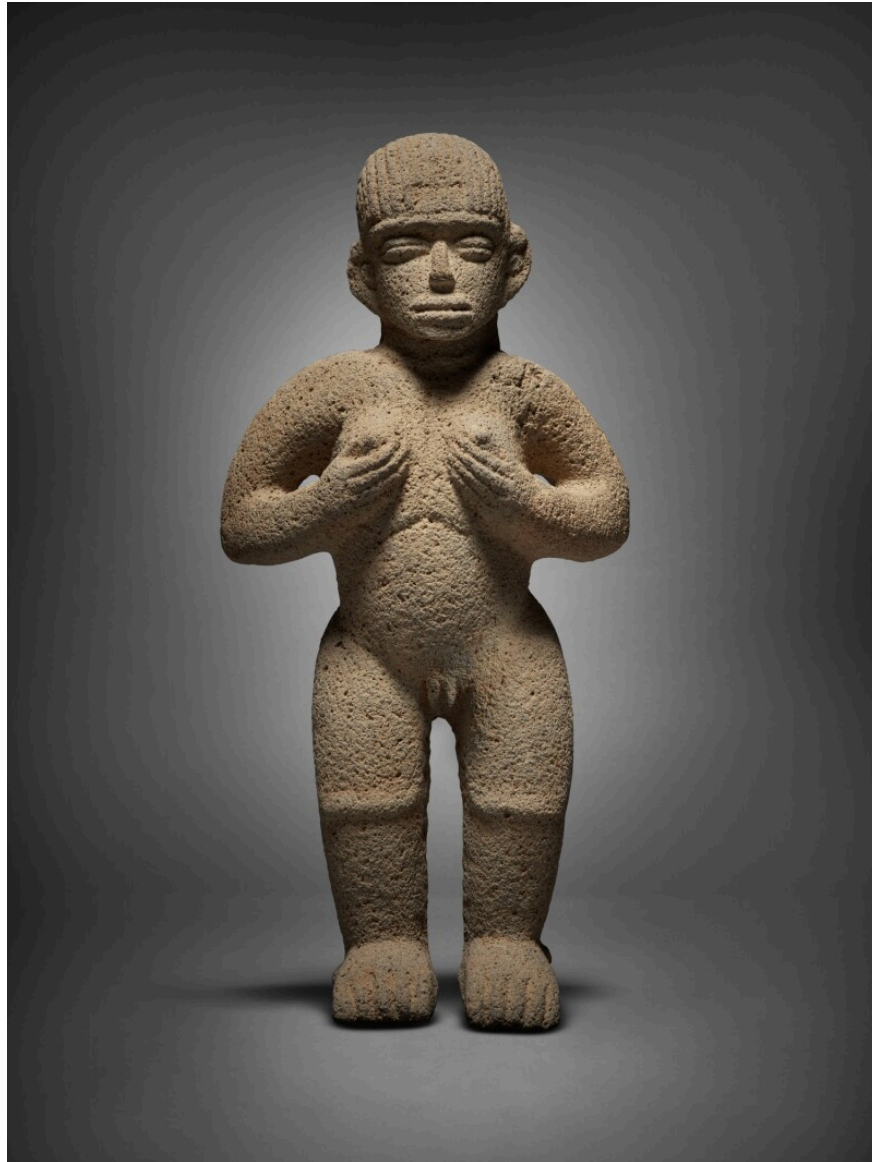
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Hidden Harmony: An Exquisite Private Collection

94

### Costa Rican Stone Female Figure, Atlantic Watershed Region Period VI, Circa AD 1000-1500

Estimate: 10,000 - 15,000 USD

☐ Guaranteed Property

## DESCRIPTION

Hidden Harmony: An Exquisite Private Collection  
Costa Rican Stone Female Figure, Atlantic Watershed Region  
Period VI, Circa AD 1000-1500

Height: 34 in (80 cm)

## PROVENANCE

André Emmerich Gallery, New York (inventory no. CB-150)  
Private Collection, acquired from the above on November 30,  
1968

## CATALOGUE NOTE

A proud female figure demurely cupping each breast is one of the important types of large free-standing stone sculptures from lower Central America. The male figures often display the prowess of warriors, holding axes and trophy heads, while female figures were shown in this breast-holding stance, a posture that signified fertility and abundance. The figure is unadorned but has a trance-like expression and long coiffure flowing down the back of her head. The details of her youthful physiognomy include modeled knees, ankles and clavicles.

For similar figures, see Julie Jones, Michael Kan, and Michael J. Snarskis, eds.; *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, Detroit, 1981, p. 124, cat. nos. 220-221. See also Sotheby's, New York, May 7, 2016, lot 125.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Hidden Harmony: An Exquisite Private Collection

95

### Costa Rican Stone Jaguar Metate, Atlantic Watershed Region Period VI, circa AD 1000 - 1500

Estimate: 8,000 - 12,000 USD

☐ Guaranteed Property



## DESCRIPTION

Hidden Harmony: An Exquisite Private Collection  
Costa Rican Stone Jaguar Metate, Atlantic Watershed Region  
Period VI, circa AD 1000 - 1500

Length: 38 1/4 in (97.2 cm)

## PROVENANCE

André Emmerich Gallery, New York (inv. no. CA-804)  
Private Collection, acquired from the above on November 30,  
1968

## CATALOGUE NOTE

The carving of large basalt stones into effigy metates was one of the main forms of ritual sculpture in Costa Rica since AD 1. The large stone metates were primarily used as grinding stone surfaces but many show minimal surface wear and were likely made as benches or platforms for the elite. Metates occur in many regional styles but are nearly always carved with images of powerful animals or birds. The feline effigy metates are suggested to have been inspired by the Late Classic Mesoamerican stone jaguar thrones (Julie Jones, Michael Kan, and Michael J. Snarskis, eds.; *Between Continents/Between Seas: Precolumbian Art of Costa Rica*, Detroit, 1981, p. 127). These effigy sculptures reinforce the connection of high social status, predatory power, and the procurement of life-sustaining maize.

The jaguar was believed to be the deity of the underworld and was a frequently portrayed avatar for warriors and chiefs. The fierce strength and prowess of this nocturnal hunter were depicted on the sculpture by the large bared teeth, wide eyes, and taut muscular head. The thin rim encircling the platform is carefully carved with alternating designs emulating the feline's pelt. The center of this platform was perforated.

For the overall type, see Margaret Young-Sánchez, *Nature and Spirit: Ancient Costa Rican Treasures in the Mayer Collection at the Denver Art Museum*, Denver, 2010, p. 167.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a European Private Collection

96

### Veracruz Stone Manopla

Estimate: 25,000 - 35,000 USD



**DESCRIPTION**

Property from a European Private Collection  
Veracruz Stone Manopla  
Protoclassic, circa 100 BC - AD 250

Diameter: 8 3/4 in (22.2 cm)

**PROVENANCE**

Harold Reigle, Fort Worth  
John Menser, Greenwich, Connecticut, acquired from the  
above  
European Private Collection, acquired from the above on June  
16, 1983

**EXHIBITION**

Denver Art Museum, long term loan, 1998 - 2017

**CATALOGUE NOTE**

The abstract form of this hand-stone resonates with a modern and timeless aesthetic. Sometimes referred to as padlock stones, they were ceremonial and functional sculptures, one of the ballgame accoutrements. These stone sculptures were likely the trophy versions of the perishable hand-stones used by ballplayers. Manopla forms ranged from oblong to circular and are known from the Gulf Coast to the southern Maya Highlands.

This basalt manopla is covered in brilliant red cinnabar (mercury sulfide) imbuing a sacred aspect to the heavy stone. There is a harmonious proportion as the solid lower half flows into the rounded handles forming openwork triangular areas with slightly curved edges on both vertical and horizontal sides.

For a manopla of similar form, see Gaston Burnand, ed., *Mexique. Terre des Dieux*, Geneva, 1998, p. 160, cat. no. 166; and Solís Olguín and Ted J. J. Leyenaar, *Mexico, Journey to the Land of the Gods: Art Treasures of Ancient Mexico*, Amsterdam, 2002, cat. no. 172.

For a Maya ceramic figure of a ballplayer holding a manopla, see Ted. J.J. Leyenaar and Lee A. Parsons, *Ulama: The Ballgame of the Mayas and Aztecs*, Leiden, 1988, p. 118, pl. 21.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Albright-Knox Art Gallery

97

### Maya Stone Effigy Hacha Late Classic, circa AD 550 - 950

Estimate: 50,000 - 70,000 USD

**DESCRIPTION**

Property from the Albright-Knox Art Gallery  
Maya Stone Effigy Hacha  
Late Classic, circa AD 550 - 950

on a base by the Japanese wood artist Kichizô Inagaki (1876-1951), Paris  
Height: 11 1/4 in (28.6 cm)

**PROVENANCE**

Dr. Margaret Burg, London  
Raphael Stora, New York, presumably acquired from the above  
Albright-Knox Art Gallery, Buffalo, acquired from the above in 1944

**EXHIBITION**

School of Fine and Applied Arts, Ohio State University, Columbus, *Exhibition of Latin American Art*, June 24 - August 2, 1957  
Rochester Memorial Art Gallery, University of Rochester, *Paintings & Sculpture from the Albright Art Gallery*, January 15 - March 5, 1961; additional venue: Yale University Art Gallery, Yale University, New Haven, April 27 - September 24, 1961  
Albright-Knox Art Gallery, Buffalo, *From Tusk to Tail: Animals and Art*, August 29, 2008 - January 30, 2009

**LITERATURE**

"Recent Acquisitions", *Gallery Notes*, Vol. X, No. 2, June 1943 - December 1944, p. 5  
Andrew C. Ritchie, *Catalogue of the Paintings and Sculpture in the Permanent Collection*, Buffalo, 1949, pp. 168-169, and p. 204, cat. no. 81  
Yale University Art Gallery, ed., *Paintings & Sculpture from the Albright Art Gallery*, New Haven, 1961, cat. no. 102  
Steven A. Nash, ed., *Albright-Knox Art Gallery: Painting and Sculpture from Antiquity to 1942*, New York, 1979, pp. 120-121  
Edwin M. Shook and Elayne Marquis, *Secrets in Stone: Yokes, Hachas and Palmas from Southern Mesoamerica*, Philadelphia, 1996, p. 80, cat. no. B8

**CATALOGUE NOTE**

The Mesoamerican ballgame is among the most important and enduring cultural features of the Pre-Columbian world, and its accompanying accoutrements of yokes, hachas, and palmas comprise one of the most important categories of stone sculpture.

The objects known as hachas, the Spanish word for "axes", were originally named for their tapering form's supposed resemblance to large stone axe heads. Like yokes and palmas, these enigmatic stone artifacts probably represent ritual effigies of actual ballgame equipment that was probably made of lighter and more perishable materials. These ceremonial objects in stone were evidently of high value, but many questions remain around the context in which they were originally used. Recently it has been suggested that "some of the objects that have grouped under the label *hacha* may well be markers or trophies representing teams or individual players, which were placed on the sides of the ballcourts on certain occasions." (Helmke, Yaeger, and Eli, "A Figurative *Hacha* from Buenavista del Cayo, Belize", *The PARI Journal*, Vol. 18, No. 3, 2018, p. 15).

Some indications of how hachas were used in the ballgame itself may be discerned from depictions of ballplayers, such as "Toniná Monument 171", a stone relief sculpture from the Maya site of Toniná, now in the Museo Nacional de Antropología, Mexico City. The sculpture depicts two players, either side of an enormous ball. One contestant stares at his opponent and leans forward to strike the ball with his hacha, which projects from the front of his yoke. The second player, seemingly intently focused on the ball, also wears a yoke and hacha, which is "rendered frontally and thereby seen as a narrow blade along the sternum", perhaps suggesting that the hacha also had a protective function (Helmke, Yaeger, and Eli, "A Figurative *Hacha* from Buenavista del Cayo, Belize", *The PARI Journal*, Vol. 18, No. 3, 2018, p. 20). This iconography also corresponds with that of a highly dignified Jaina figure of a ballplayer wearing a yoke with an attached bird-head hacha, now in the Yale University Art Gallery, New Haven (inv. no. 1973.88.13; illustrated in E. Michael

Whittington, ed., *The Sport of Life and Death: The Mesoamerican Ballgame*, New York, 2001, p. 227, cat. no. 100).

In *Secrets in Stone*, their comprehensive study of yokes, hachas, and palmas from southern Mesoamerica, Edwin M. Shook and Elayne Marquis identify a corpus of 23 hachas that have a bat as their primary motif (Edwin M. Shook and Elayne Marquis, *Secrets in Stone: Yokes, Hachas and Palmas from Southern Mesoamerica*, Philadelphia, 1996, pp. 77-84). The bat was an animal with a rich variety of associations. S. Jeffrey K. Wilkerson notes that it was “associated with night, darkness, thunderstorms, the evening star (Venus), and decapitation. All are themes of the ball game ritual and the underworld [...]. Bats are associated with the five-part Venus cycle and the mythological confrontation of the ball-playing hero twins with the gods of the underworld in the legends recounted in the *Popol Vuh* [...]” (S. Jeffrey K. Wilkerson, “Art of the Gulf Lowlands”, in Susan Toby Evans, ed., *Ancient Mexican Art at Dumbarton Oaks*, Washington, D.C., 2010, p. 246).

The bold and assured carving of the present hacha illustrates several features that are particularly distinctive to hachas depicting bats. These include the large, pricked, ears, the depiction of the tragus, the fleshy form at the lower part of the ear, and the perforation in the upper half, which Shook and Marquis note “seldom occurs on specimens in other categories” (Edwin M. Shook and Elayne Marquis, *op. cit.*, p. 77). Interestingly, this perforation is present on almost every hacha from the great Mayan city state of Palenque (*ibid.*).

Although illustrating features distinctive to a bat, something in the powerful physiognomy of this hacha seems to suggest a snarling jaguar. This hacha differs from most depictions of jaguars in hachas – although the fleshy snout suggests the big cat more than the bat – but Shook and Marquis note the resemblance, and state that “perhaps bat/jaguar/serpent would more accurately describe this representation.” (*ibid.*, p. 80). The serpent, which here arches up from the bat’s snout, its slithering head atop the bat’s ear, was a creature with “important

mythological connotations, and often associated with water and rain.” (*ibid.*, p. 171). Hachas with secondary representations are rare; for other examples see the hacha of a parrot head with a small human head in its beak, and the head of a serpent above, in the St Louis Art Museum (inv. no. 256:1978), and the widely published hacha of a vulture atop a human skull, Museo Nacional de Arqueología y Etnología, Guatemala City (inv. no. 2203).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a European Private Collection

98

### Ulúa Alabaster Vessel with Effigy Handles Late Classic/Early Postclassic, circa AD 600 - 950

Estimate: 10,000 - 15,000 USD

**DESCRIPTION**

Property from a European Private Collection  
Ulúa Alabaster Vessel with Effigy Handles  
Late Classic/Early Postclassic, circa AD 600 - 950

Length: 10 in. ( 25.3 cm)

**PROVENANCE**

Fine Arts of Ancient Lands, New York  
European Private Collection, acquired from the above in 1980

**EXHIBITION**

Denver Art Museum, long term loan, 1998 - 2017

**CATALOGUE NOTE**

The Ulúa valley tradition of white stone vessels was a specialized form developed over generations of artisans, in a relatively small geographic region. The style is prized for the creamy white stone often revealing the inherent translucent quality of the stone. The effigy handles are a trademark of the Ulúa tradition, featuring creatures of the earth and sky.

The deep rounded bowl is supported by the short ring base; the handles are two strong heads of raptorial birds, each marked by the large circular eye, and short downturned beak with the raised caruncle.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a European Private Collection

99

### Maya Orangeware Vessel of a Waterbird Early Classic, circa AD 250 - 450

Estimate: 40,000 - 60,000 USD

**DESCRIPTION**

Property from a European Private Collection  
 Maya Orangeware Vessel of a Waterbird  
 Early Classic, circa AD 250 - 450

Length: 10 1/4 in (26 cm)

**PROVENANCE**

European Private Collection, acquired prior to 1985

**EXHIBITION**

The Metropolitan Museum of Art, New York, long term loan,  
 1986-2017

**LITERATURE**

Gerald Berjonneau, Emile Deletaille, and Jean-Louis Sonnerly,  
 eds., *Rediscovered Masterpieces of Mesoamerica*, Boulogne,  
 1985, p. 222, fig. 334

**CATALOGUE NOTE**

This elegant portrayal of a preening water bird is one of the most graceful and well-conceived Maya vessels of an animal in its natural behavior. The rounded body of the avian forms the deep vessel, the walls curve up to the flattened lip of the rim which transitions to a deeply incised scroll on one side of the spout tail plumage. The opposite side of the bowl is deeply indented as if the bird's body accommodates the twisted posture. The bird's high arched neck serves as the hollowed handle, with the long slender beak nibbling into its back, and the eyes are rimmed with recessed pupils looking brightly forward.

The cormorant waterbird was perhaps the most frequently depicted avian in the corpus of the Early Classic effigy vessels and was also often painted on the polychrome cylinder vessels of the Late Classic era.

"The Maya regarded cormorants as liminal creatures, able to fly, perch on land and hunt fish by swimming deep underwater. These extraordinary abilities reflected the capacity to commune with supernatural being in all three levels of the cosmos, a power also claimed by Maya kings. The cormorant's association with water also alludes to the fertility and agricultural abundance brought by rainfall, which a ruler needed to ensure his community's survival. Moreover, aquatic birds indirectly evoked a mythological past, before the creation of the present Maya world, when the cosmos was enveloped in a vast sea. (Richard F. Townsend and Elizabeth Pope, *Indian Art of the Americas at the Art Institute of Chicago*, Chicago, 2016, p. 198).

For the waterbird as the handle on a lidded Early Classic vessel, see the example in the Yale University Art Gallery (inv. no. 2001.82.1a, and b) in Virginia Fields and Dorie Reents-Budet, *Lords of Creation: The Origins of Sacred Maya Kingship*, Los Angeles, 2005, p. 128, p. 33, and Daniel Finamore and Stephen D. Houston, *Fiery Pool: The Maya and the Mythic Sea*, New Haven, 2010, p. 48, pl. 4; for images of the cormorant on polychrome cylinder vessels, see *ibid.*, p. 105, pl. 29 and p. 102, pl. 28 for a vessel in the Jay I. Kislak Collection at the Library of Congress, Washington, D.C.



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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from a European Private Collection

100

### Maya Bird Effigy Vessel Early Classic, circa AD 250 - 450

Estimate: 5,000 - 8,000 USD

**DESCRIPTION**

Property from a European Private Collection  
Maya Bird Effigy Vessel  
Early Classic, circa AD 250 - 450

Length: 8 1/4 in (21.6 cm)

**PROVENANCE**

Fine Arts of Ancient Lands, New York  
European Private Collection, acquired from the above on  
September 26, 1980

**EXHIBITION**

Denver Art Museum, long term loan, 1998 - 2017

**CATALOGUE NOTE**

The bowl appears to be supported within the outstretched thin raised wings of the avian extending around the upper and lower portion in a gentle arch. The projecting bird's head is alertly uplifted, with his openwork beak and small raised knobs typical of turkey heads. The hollowed neck is sharply curved and fine perforations trim the lower rim of the eyes. A short tail projects at the back.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

101

### Maya Lidded Jaguar Effigy Vessel Early Classic, circa AD 250 - 450

Estimate: 12,000 - 18,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Maya Lidded Jaguar Effigy Vessel  
Early Classic, circa AD 250 - 450

Length: 5 in (12.7 cm)

**PROVENANCE**

Robert and Marianne Huber, Dixon  
Joyce Strauss, Denver, active from the mid-1960s through the 1980s  
Merrin Gallery, New York  
American Private Collection, acquired from the above in 1989

**CATALOGUE NOTE**

The small effigy vessel is modeled as a powerful and readied feline with tensed muscles, bulging eyes, and a snarling mouth. Covered in a lustrous brownish red slip, his head is turned sharply on the formidable curving neck; the small lid covers the center of the feline's back and is pierced on each end to attach it to the corresponding holes on the vessel. This portable, dynamic vessel was likely a container for a sacred substance; it is a more unusual and fine example of the Early Classic tradition of effigy vessels.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Howard and Jane Cohen, Baltimore

103

### Olmec Serpentine Head Middle Preclassic, circa 900 - 300 BC

Estimate: 5,000 - 7,000 USD

**DESCRIPTION**

Property from the Collection of Howard and Jane Cohen,  
Baltimore  
Olmec Serpentine Head  
Middle Preclassic, circa 900 - 300 BC

Height: 2 in (5.1 cm)

**PROVENANCE**

Josef Mueller, Solothurn  
Jean-Paul Barbier-Mueller, Geneva, by descent from the above  
Sotheby's, New York, May 19, 1992, lot 281, consigned by the  
above  
Howard and Jane Cohen, Baltimore, acquired at the above  
auction

**CATALOGUE NOTE**

The head is carved in the classic style of complete standing figures, as best seen in the famous group of La Venta Offering 4. This serene yet confident face bears the high arched lips, deeply recessed eyes, long ear flanges, and high tapered head.

The nostrils and ears are carefully drilled. The greenstone shows the deep fluctuation of green serpentine tones.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

104

### Olmec Stone Figure Riding a Supernatural Middle Preclassic Period, circa 900 - 300 BC

Estimate: 40,000 - 50,000 USD



**DESCRIPTION**

Property from an American Private Collection  
 Olmec Stone Figure Riding a Supernatural  
 Middle Preclassic Period, circa 900 - 300 BC

Length: 4 1/2 in (11.4 cm)

**PROVENANCE**

Arnold Glimcher, New York  
 The Merrin Gallery, New York  
 American Private Collection, acquired from the above in 1992

**EXHIBITION**

The Art Museum, Princeton University, *The Olmec World: Ritual and Rulership*, December 16, 1995 - February 25, 1996;  
 additional venue: The Museum of Fine Arts, Houston, April 14 - June 9, 1996

**LITERATURE**

Michael D. Coe, et al., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 185, cat. no. 64

**CATALOGUE NOTE**

The ultimate representation of the shamanic journey traversing the levels of the cosmos is shown on this sculpture of a figure riding on the back of a supernatural Olmec dragon. The propulsion of the journey is conveyed with the contours and tensions of the shaman, as he looks upward, clinging with both arms stretched stiffly forward and his hands grasping the top of the snout. The figure is hunched forward with his legs tightly bent around the back (intact on left haunch), his large rounded head is encased in a helmet secured with bands and he wears a loincloth at the waist. The face is carved with classic Olmec features of trapezoidal full, parted lips, flared nostrils, deeply recessed eyes, and fleshy cheeks. As noted in catalogue for *The Olmec World*, the scholarly exhibition, "Carved in compact simple volumes, the stone is incised with geometric clarity." (Michael D. Coe, et al., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 186).

His vehicle for the cosmic journey is his spirit companion or *nahual*, the crocodilian cosmic dragon. The saurian is carved in low relief, with long curling snout baring teeth, elongated eyes beneath flame brows, and tightly bent limbs.

The supernatural dragon was one of the primary Olmec deities and was a cornerstone of Mesoamerican mythology and ritual power. Inspired by the common crocodile, *Crocodylus moreletii*, these saurians were known to grow to over 12 feet, and were adept and fearsome hunters that skimmed through the water surface with only eyes, scuts, and snout visible. They were the model of a liminal creature, able to navigate land and water thus traversing levels of the world.

Representations of this important crocodilian avatar were made in ceramic vessels, stone amulets, and large basalt carvings. For the Early Preclassic (1200 BC) ceramic vessel of the jaguar/dragon from Tlapacoya, see Elizabeth P. Benson and Beatriz de la Fuente, eds., *Olmec Art of Ancient Mexico*, Washington, D.C., 1996, p. 193, cat. no. 29. For the large basalt sculpture of the world-crocodile, Kaminaljuyu Monument 2, see Daniel Finamore and Stephen D. Houston, *Fiery Pool:*

*The Maya and the Mythic Sea*, New Haven, 2010, pp. 226-227, pl. 71. The important La Venta Monument 6, is a sarcophagus of the Olmec dragon in which a ruler was placed for his journey to the afterlife.

The imagery of transporting a shaman figure on the back of a spirit companion was linked to the mythology of the creation of the world. For the ritual stone bloodletter carved with a figure on its stomach riding a supernatural, see Kent Reilly, "Art, Ritual and Rulership in the Olmec World", in Michael D. Coe, et al., *op. cit.* p. 42, fig. 35, and see *ibid.*, p. 185, cat. no. 63, for the Olmec Supernatural deity figure riding the back of a jaguar. In the later Maya era, a ceramic lidded vessel at the Dallas Museum of Art, (inv. no. 1972.10a, b), depicts the aged creator deity Itzamna riding a peccary, referencing the origin of the cosmos.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

105

### Olmec Stone Bird Monster Transformation Figure Middle Preclassic Period, circa 900 - 300 BC

Estimate: 35,000 - 45,000 USD

## DESCRIPTION

Property from an American Private Collection  
 Olmec Stone Bird Monster Transformation Figure  
 Middle Preclassic Period, circa 900 - 300 BC

Height: 3 1/4 in (8.3 cm)

## PROVENANCE

Robert and Marianne Huber, Dixon, Illinois, acquired in 1963  
 Robert Stolper, London, acquired in 1964  
 Morton Lipkin, Scottsdale  
 Tom Slater, Indianapolis  
 David and Bonnie Ross, Carmel, Indiana, acquired prior to 1986  
 Robert and Marianne Huber, Dixon, Illinois  
 American private collection, acquired from the above in 2002

## EXHIBITION

Long Island University, C.W. Post Campus, Brookville, New York, *Pre-Columbian Sculpture*, April 12-24, 1970  
 Hillwood Art Gallery, Long Island University, C. W. Post Campus, Brookville, New York, *Ceremonial Sculpture of Ancient Veracruz*, January 3 - 31, 1988  
 Fine Arts Museum of Long Island, Hempstead, New York, *Veracruz Connection: The Impact on Mesoamerican Civilization*, February 13 - March 27, 1988  
 Purdue University Galleries, West Lafayette, Indiana, *The David and Bonnie Ross Collection of Pre-Columbian Art*, August 22 - October 2, 1988

## LITERATURE

Joyce Rosa, *Pre-Columbian Sculpture*, Long Island University, C.W. Post Campus, Brookville, New York, 1970, no. 1  
 Marilyn M. Goldstein, *Ceremonial Sculpture of Ancient Veracruz*, Brookhaven, New York, 1987, p. 4, color plate, and p. 49, cat. no. 25  
 Lee Allen Parsons, *The David and Bonnie Ross Collection of Pre-Columbian Art*, West Lafayette, Indiana, 1988, p. 15, cat. no. 2  
 FAMS website, Resources, Kerr Portfolio, Image Number 3497.  
 File date: 2001-05-11

## CATALOGUE NOTE

This small, dynamic figure embodies the transformation of a human into a bird-man shaman. The bird-man figure characteristically shows raptorial avian and feline attributes. The characteristic single feather plume of the Bird Monster deity rises up the center of the head in an expanding curl, and the feline's fangs dominate the wide-open mouth. He is firmly poised in the ritual posture, with a compact, robust body, rounded belly, and short raised arms with the remaining hand clasped in a fist.

His large head tapers to a pointed chin, the heavy-lidded brows sweep upward from the deeply recessed eyes which are framed by swelling lower lids. The back of the head is smooth-shaven on top, indicative of the transformation, with the lower half retaining the striated coiffure. The well-defined nose shows drilled nostrils with sacred red cinnabar remaining within, and the ears are finely drilled.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

106

### Olmec Jade Bead Necklace Middle Preclassic Period, circa 900 - 300 BC

Estimate: 25,000 - 35,000 USD

## DESCRIPTION

Property from an American Private Collection  
Olmec Jade Bead Necklace  
Middle Preclassic Period, circa 900 - 300 BC

Length overall: 32 in (81.3 cm), diameter of largest bead 1 1/2 in (3.8 cm)

## PROVENANCE

Denyse Berend, Paris  
Christie's, New York, November 12, 2004, lot 13, consigned by the above  
American Private Collection, acquired after the above auction

## CATALOGUE NOTE

Jade was the preeminent material in ancient Mesoamerica from Olmec through the Maya era, for conveying life-sustaining power and status. Known as *chalchihuitl*, jade represented the first green shoots of fresh growing maize, flowing water, and the promise of fertility and regeneration in this extremely durable and everlasting form. The Olmec preference was for blue-green jade shown on this suite of forty, slightly graduated hemispherical beads. The colors range from deep blue-green to seafoam blue, each with a lustrous polish.

Long jade bead necklaces were ostentatiously portrayed as an important part of any ceremonial or royal costume, as shown on limestone stela and as painted on polychrome vessels. Often the necklace beads flank a large jade or shell pendant and were also draped down the back of figures as counterweights. For a similar bead necklace in the Dora and Paul Janssen collection, see Geneviève Le Fort, ed., *Masters of the Americas: The Dora and Paul Janssen Collection*, Milan, 2005, p. 108.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

107

### Olmec Greenstone figure with a Supernatural Mask Middle Preclassic, circa 900 - 300 BC

Estimate: 30,000 - 40,000 USD

**DESCRIPTION**

Property from an American Private Collection  
 Olmec Greenstone figure with a Supernatural Mask  
 Middle Preclassic, circa 900 - 300 BC

Height 4 in (10.2 cm)

**PROVENANCE**

John A. Stokes, Nyack, acquired in 1959  
 American Private Collection, acquired from the above in 2003

**EXHIBITION**

The Art Museum, Princeton University, *The Olmec World: Ritual and Rulership*, December 16, 1995 - February 25, 1996;  
 additional venue: The Museum of Fine Arts, Houston, April 14 - June 9, 1996

**LITERATURE**

Michael D. Coe, et al., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 265, cat. no. 178

**CATALOGUE NOTE**

One of the main tenets for maintaining rulership and power in ancient Mesoamerica was the ability to achieve a transformative state to access the supernatural powers. The “transformation of the shaman or ruler into his nagual, the animal spirit companion, was a means of entrance to the otherworld.” (Michael D. Coe, et al., *The Olmec World: Ritual and Rulership*, Princeton, 1995, p. 163). Body postures of standing meditation and kneeling signified the preparation of the shamanic journey, but the wearing of masks was the “quintessential icon of transformation in Olmec ritual.” (*ibid.*, p. 264).

This figure wears a large mask of the supernatural Bird Monster, identified as a composite creature of primarily raptorial form with elements of mammals or reptiles; he was considered one of the primary Olmec deities as identified by Joralemon in 1976. The mask is of massive rounded form with the lowered lids of deeply rounded shape forming crescents, and a large mouth with two large teeth curving upward at each corner. A thick feather rises up from the nose and curls at the tip. The mask is held by a thin strap incised around the back of the head against the finely striated coiffure. The figure is of robust and sturdy form and stands on the bent legs of the meditative posture accompanying the shamanic journey.

For one of the most dramatic portrayals of the Bird Monster as a life-size mask, see *ibid.*, p. 283, cat. no. 194. For small portable stone figures similar to the subject figure, see *ibid.*, p. 265, cat. no. 179; also see Leo Rosshandler, *Man-Eaters and Pretty Ladies, Early Art in Central Mexico, from the Gulf to the Pacific 1500 BC-500 AD*, Montreal, 1971, p. 51, cat. no. 60; and Peter David Joralemon, “The Olmec Dragon: A study in Pre-Columbian Iconography”, in H. B. Nicholson, ed., *Origins of Religious Art and Iconography in Preclassic Mesoamerica*, Los Angeles, 1976, p. 56, Fig. 20d, for the drawing of the figure in the Museum am Rothenbaum – Kulturen und Künste der Welt, Hamburg.



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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

108

### Huastec Seated Ballplayer, Panuco Region Late Preclassic or Protoclassic, circa 300 BC - AD 300

Estimate: 30,000 - 50,000 USD

**DESCRIPTION**

Property from an American Private Collection  
 Huastec Seated Ballplayer, Panuco Region  
 Late Preclassic or Protoclassic, circa 300 BC - AD 300

Height: 3 in (7.5 cm)

**PROVENANCE**

Miles and Margaret Lourie, New York, acquired prior to 1969  
 Merrin Gallery, New York  
 American Private Collection, acquired from the above in 1991

**EXHIBITION**

The Museum of Primitive Art, New York, *Precolumbian Art in New York: Selections from Private Collections*, September 12 - November 9, 1969  
 The Metropolitan Museum of Art, New York, *Before Cortés: Sculpture of Middle America*, September 30, 1970 - January 3, 1971

**LITERATURE**

Julie Jones, *Precolumbian Art in New York, Selections from Private Collections*, New York, 1969, n.p., fig. 83, illustrated  
 Elizabeth K. Easby and John F. Scott, *Before Cortés: Sculpture of Middle America*, New York, 1970, p. 177, fig. 139

**CATALOGUE NOTE**

The corpus of Huastec sculpture is notable for the number of figures which wear the garb of participants in the ballgame, that keystone of Mesoamerican mythology and ritual activity. Amongst the ballgame's various functions it ceremonialized warfare and sacrifice, settled disputes, and served as a popular pastime while providing a metaphoric reference for life and death (E. Michael Whittington, *The Sport of Life and Death: The Mesoamerican Ballgame*, New York, 2001, p. 41).

Very few of these Huastec figures, however, possess the exquisite delicacy and refinement of this miniature figure of a ballplayer from Panuco, whose seated posture and supple and graceful body seems almost the antithesis of the robust and mighty ballplayer. In style the present figure relates very closely to a group of six seated figures which Gillett Griffin notes "appear to be depictions of the same person [...] modeled by the same master hand". (Griffin in Goldstein, ed., *Ceremonial Sculpture of Veracruz*, Brookville, 1987, p. 20). Other examples from that tiny corpus include the figure sold at Sotheby's, New York, May 13, 2019, lot 148, and the figures in the Nelson-Atkins Museum of Art, Kansas City (inv. no. 65-3/3), and the Cleveland Museum of Art (inv. no. 1966.17).

With the deftest of touches, the master sculptor has imbued this subtle and delicate sculpture with life. The pose is serene, dignified, and attentive. The idealized face gazes out with an expression that is both gentle and intent. Around his waist, the ballplayer wears a yoke, with a hip pad on the right. The long, lithe arms are outstretched, with the fingers of the right hand resting gently on the leg, whilst the left hand holds what appears to be a manopla, or hand-stone (see lot 96 in the present auction).

The purpose of this figure is elusive. He is a participant in the ballgame, with its allusions to life and death. We may wonder if, like the seated figures discussed by Griffin, he was perhaps intended to "help or reassure the deceased in his long journey into the strange world of the dead" (*ibid.*, p. 21). This question remains

unanswered. What we may appreciate is the beauty and tenderness with which the artist has exalted the dignity of the human figure.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Alexis Gregory, sold to Benefit the Alexis Gregory Foundation

109

### Tlatilco Standing Female Figure Early Preclassic, circa 1200 - 900 BC

Estimate: 6,000 - 8,000 USD

## DESCRIPTION

Property from the Estate of Alexis Gregory, sold to Benefit the Alexis Gregory Foundation  
Tlatilco Standing Female Figure  
Early Preclassic, circa 1200 - 900 BC

Height: 21 1/4 in (54 cm)

## PROVENANCE

Alexis Gregory, New York

## CATALOGUE NOTE

This large female is a particularly forceful and well-modeled example of the specialized category of Type DK figures. Her facial features are crisply defined with long narrowed eyes, arched brows, and a small set mouth. She is adorned with distinctive earpools and the tall turban bears the incised insignia front and back of the "Displayed Deity complex", the stylized emblems representative of fertility and power. Her truncated arms float to the side, with thin prominent clavicles and small breasts. She is covered extensively with original encrustations over the deep reddish-brown slip.

For a discussion of the Displayed Deity figures, see Douglas E. Bradley and Peter David Joralemon, *The Lords of Life: The Iconography of Power and Fertility in Preclassic Mesoamerica*, Notre Dame, 1993, and for a similar figure see *ibid.*, p. 41, no. 17. See also Leo Rosshandler, *Man-Eaters and Pretty Ladies: Early Art in Central Mexico from the Gulf to the Pacific, 1500-BC-500 AD*, Montreal, 1971, p. 58, fig. 118, for the type.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Patsy R. Taylor

110

### Jalisco Maternity Group Protoclassic, circa 100 BC - AD 250

Estimate: 4,000 - 6,000 USD

**DESCRIPTION**

Property from the Estate of Patsy R. Taylor  
 Jalisco Maternity Group  
 Protoclassic, circa 100 BC - AD 250

Height: 7 3/4 in (19.7 cm)

**PROVENANCE**

Edward Merrin Gallery, New York  
 Gray and Patsy R. Taylor, Greenwich, acquired from the above  
 on April 23, 1971

**EXHIBITION**

The Bruce Museum, Greenwich, *Life, Death and the Afterlife in Ancient Mexico*, April 19 - November 3, 1991

**CATALOGUE NOTE**

Holding an infant figure to her right breast, she sits with a resolute posture and high rounded shoulders. Her crossed legs enveloped in her skirt, her body is erect and lips parted, with a slender nose showing inflated nostrils, rimmed eyes and modeled cheeks, as well as a black tattoo starting from her bottom lip extending vertically to her chin. Details such as the infant's hand resting on the mother's breast and the mother's hand supporting the baby's back capture this tender moment of bonding between a mother and her child.

The present figure belongs to the Ameca Gray corpus, which includes the majority of Jalisco pieces. Mothers with infants are usually shown sitting with crossed legs, wearing a simple wrap skirt. Some women have spiral designs painted on the breasts. Women who are not nursing often "kneel with short, stubby arms stretched forward (palms down), or with one hand behind the head and the other outstretched. Furst [...] was told by Huichol informants that the latter gesture [...] 'would be made only by a woman...because it represented a petition to the Mothers, the female deities of fertility, pregnancy, and childbirth, to stop or withhold menstruation, to enable the petitioner to conceive.'" (Jacki Gallagher, *Companions of the Dead: Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, pp. 86-87).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Patsy R. Taylor

111

### Jalisco Joined Couple, Ameca-Etztatlán Style Protoclassic, circa 100 BC - AD 250

Estimate: 12,000 - 18,000 USD

## DESCRIPTION

Property from the Estate of Patsy R. Taylor  
Jalisco Joined Couple, Ameca-Etztatlán Style  
Protoclassic, circa 100 BC - AD 250

Height: 15 in (38 cm); Width 15 1/2 in (39.4 cm)

## PROVENANCE

Gray and Patsy R. Taylor, Greenwich, acquired by 1971

## CATALOGUE NOTE

These youthful joined figures are a study of the contrasting lively and subdued interactions between couples. The male figure is looking sharply at his companion with his arm raised by her shoulder, the female calmly stares ahead and has wrapped her arm to the back of his shoulder. They share nearly identical facial features of large rimmed eyes, darkened lips with a vertical tattoo on the chin, long ears, and aquiline noses, reinforcing their bond of social identity and clan lineage. She wears a skirt and is decorated with dynamic geometric tattoos on her breasts; he is clad in short trunks and they are covered in lustrous creamy tan slip.

The Ameca-Etztatlán style includes numerous figures honoring family, maternity, and the mythic founding couple. The figures are "[...] part of a network of vital religious connections leading outward from the living community to the ancestral dead, and through them to the greater creative powers of nature [...]" (Richard F. Townsend, "Ancient West Mexico, Archaeology and the Art of the Tombs" in Mireille Holsbeke and Karel Arnaut, *Offerings for a New Life: Funerary Images from pre-Columbian West Mexico*, Antwerp, 1998, p. 15).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Patsy R. Taylor

112

### Group of Nine Colima Ceremonial Figures Late Preclassic/Protoclassic, circa 300 BC - AD 300

Estimate: 6,000 - 8,000 USD

**DESCRIPTION**

Property from the Estate of Patsy R. Taylor  
 Group of Nine Colima Ceremonial Figures  
 Late Preclassic/Protoclassic, circa 300 BC - AD 300

Heights: 6 1/2 in (16.5 cm) to 8 1/4 in (21 cm)

**PROVENANCE**

Herbert Stever  
 Gray and Patsy R. Taylor, Greenwich, acquired from the above  
 in June 1971

**EXHIBITION**

Four figures:  
 The Bruce Museum, Greenwich, *Life, Death and the Afterlife in Ancient Mexico*, April 19 - November 3, 1991

**CATALOGUE NOTE**

Dances incorporating elaborate costumes or masks served as a platform for individuals to "take on the shape of supernatural beings and mythical ancestors and represent them as living characters on earth [...]. The masked individual no longer has a human personality but puts his body and spirit at the service of a supernatural being which can thus manifest itself in a tangible shape" (Mireille Holsbeke and Karel Arnaut, *Offerings for a New Life: Funerary Images from pre-Columbian West Mexico*, Antwerp, 1998, p. 116).

These nine charming dancers all sport impressive regalia. They stand in dynamic poses, arms outstretched and knees bent as if in movement. The artist has duplicated some of the figures, such as the dancer holding a spiked club (illustrated above). Others, such as the theatrical figure with a creature sitting on its headdress (see image above), offer imaginative and intricate depictions of ceremonial attire. A few of the figures appear to function as whistles, suggesting that beyond simply depicting ritual performance and regalia, such pieces may have been used in the ceremonies themselves.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of George and Rosemary Lois, New York

113

### Colima Dance Group Late Preclassic/Protoclassic, circa 300 BC - AD 300

Estimate: 2,500 - 3,500 USD



**DESCRIPTION**

Property from the Collection of George and Rosemary Lois,  
New York  
Colima Dance Group  
Late Preclassic/Protoclassic, circa 300 BC - AD 300

Diameter: 9 1/2 in (24.1 cm)

**PROVENANCE**

André Emmerich Gallery, New York (inv. no. T-461-B)  
George and Rosemary Lois, New York, acquired from the above  
on February 20, 1965

**LITERATURE**

George Lois, *The Art of Collecting Art*, New York, 2020, pp. 94-95

**CATALOGUE NOTE**

Anecdotal scenes of ritual events of voladores, ballgames, and feast dances were a specific genre of small-scale sculpture in Colima and Nayarit. This circular dance platform has ten paired male and female figures linked with arms to each other's back, encircling the three central performers. The men wear banded headdresses and have looped loincloths at the back, the women wear turbans and have wraparound skirts.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

114

### Colima Standing Dancer with Removable Headdress Late Preclassic/Protoclassic, circa 300 BC - AD 300

Estimate: 30,000 - 40,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Colima Standing Dancer with Removable Headdress  
Late Preclassic/Protoclassic, circa 300 BC - AD 300

Height of figure 13 in (33 cm); height of headdress 5 in. (12.7 cm); width of headdress 7 1/4 in (18.5 cm); height overall of figure and headdress 14 3/4 in (37.5 cm)

**PROVENANCE**

Andy and Von Long, Denver, active from the 1960s to the 1980s  
Merrin Gallery, New York  
American Private Collection, acquired from the above in 1989

**EXHIBITION**

The Art Institute of Chicago, *Ancient West Mexico: Art and Archaeology of the Unknown Past*, September 5 - November 22, 1998; additional venue: Los Angeles County Museum of Art, December 20, 1998 - March 29, 1999

**LITERATURE**

Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 286, cat. no. 101a  
FAMSI website, Resources, Kerr Portfolio, Image Numbers 4094a and 4094b. File date: 2003-12-28

**CATALOGUE NOTE**

Ceramic figures of ceremonial dancers provide vivid and detailed depictions of the ancient community rituals that took place in the Colima and Jalisco villages. These solid red buffware figures feature fine-tuned details of clothing and jewelry and were likely placed in anecdotal group scenes balanced on their small platforms. The most impressive figures are those with enormous and dramatic removable headdress/masks such as worn by this figure.

The dancer holds a large offering bowl in the left arm with the right hand extended for holding a fan or rattle. The bent legs have two stiff segmented disk ornaments, the layered loincloth creates generous looped folds on the back, the tunic is composed of fine fringed textile. The long, graduated bead necklace is offset by the short necklace of head beads around the neck. The serene face has finely incised features and his head is swathed in a finely woven cap to help support the massive headdress, which is notable for the nearly 100 individual stalks (perhaps of cactus), that cascade across the back. The crescentic feathered frontal radiates from the central face mask with a basket-weave overlay.

For other figures of this genre see Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 257, fig. 6, cat. no. 100; also see Mireille Holsbeke and Karel Arnaut, *Offerings for a New Life: Funerary Images from Pre-Columbian West Mexico*, Antwerp, 1998, pp. 120-121, fig. 51.

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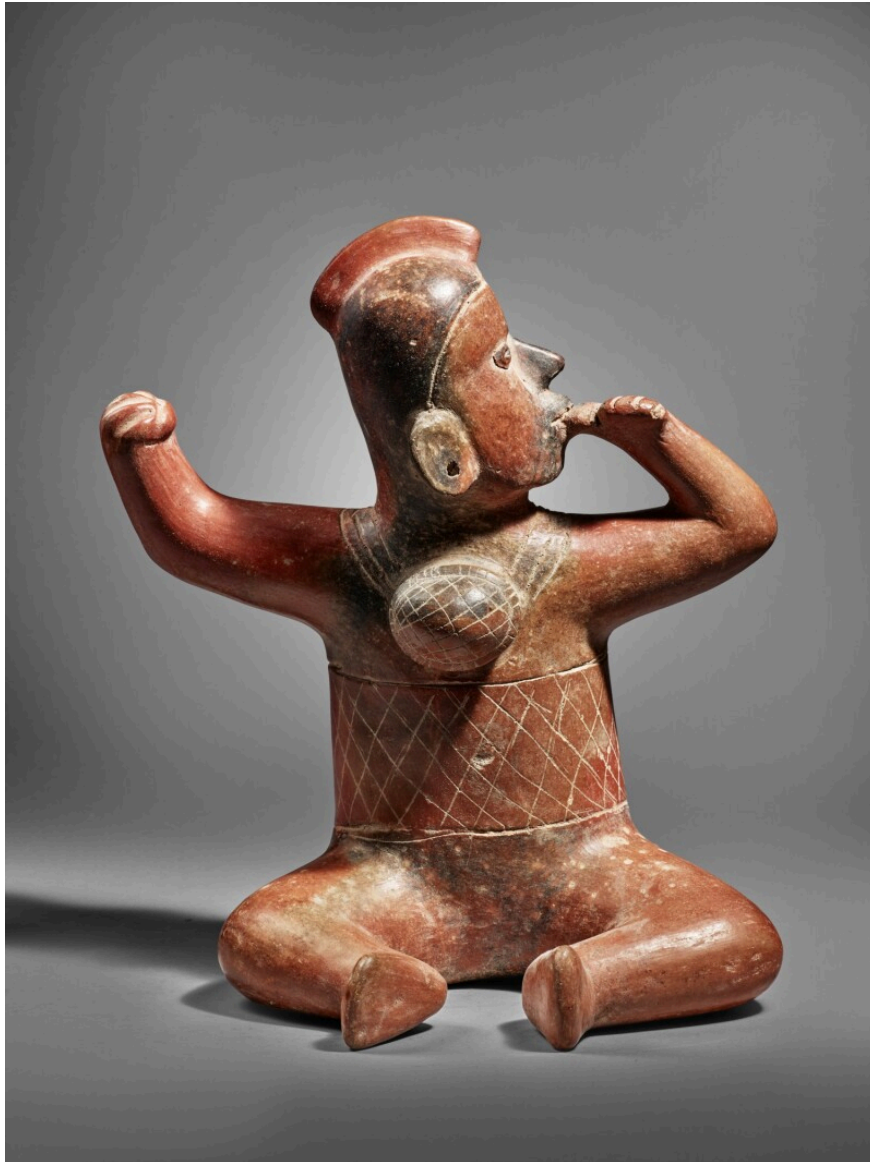
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Patsy R. Taylor

115

### Colima Seated Figure of a Shaman Protoclassic, circa 100 BC - AD 250

Estimate: 6,000 - 8,000 USD

## DESCRIPTION

Property from the Estate of Patsy R. Taylor  
Colima Seated Figure of a Shaman  
Protoclassic, circa 100 BC - AD 250

Height: 12 1/4 in (31.1 cm)

## PROVENANCE

Gordon Schmidt  
Gray and Patsy R. Taylor, Greenwich, acquired from the above  
on November 16, 1970

## CATALOGUE NOTE

The shaman is posed in a ceremonial gesture, turned sharply to his left (the direction evil spirits were believed to approach from), and blowing into his raised hand. The turtle carapace pendant was an accoutrement of a shaman whose rattling noise was believed to excite the supernatural spirits. Such figures are characteristically shown with a crescentic headdress and broad incised crisscrossed chest band.

For a similar example, see Mireille Holsbeke and Karel Arnaut, *Offerings for a New Life: Funerary Images from Pre-Columbian West Mexico*, Antwerp, 1998, p. 70, cat. no. 4a.

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from an American Private Collection

116

### Nayarit Kneeling Female Figure, Lagunillas Type E Protoclassic, circa 100 BC - AD 250

Estimate: 40,000 - 50,000 USD

**DESCRIPTION**

Property from an American Private Collection  
Nayarit Kneeling Female Figure, Lagunillas Type E  
Protoclassic, circa 100 BC - AD 250

Height: 10 1/4 in (26 cm)

**PROVENANCE**

Fine Arts of Ancient Lands, New York  
American Private Collection, acquired from the above in 1991

**LITERATURE**

Harmer Johnson, *Guide to the Arts of the Americas*, New York, 1992, p. 76C

**CATALOGUE NOTE**

Within the corpus of the Lagunillas ("Chinesco") series from Nayarit, the cream-slipped serene figures are the most prized style. The profoundly meditative aura of the closed eyes and head slightly tilted is in contrast to the fleshy and youthful body with the raised leg suggesting preparation for standing. Her adolescence is further marked by the swelling abdomen, prominent breasts, and slender arms. On this figure, the iconic 'red hand' is repeated on her left cheek, left breast, and back; she wears a thin cord around the waist and tasseled armbands around the resist-painted crosshatched designs on her upper arms. The face is finely accented by the blackened eye mask delicately framed by a dotted band top and bottom. Her cheeks show the initiation slits and a pulled-in lower lip as if by inhalation.

This figure is an eloquent depiction of the rite of passage in which young women pass through "[...] withdrawal, transition and reincorporation [...]" (Richard F. Townsend, ed., *Ancient West Mexico: Art and Archaeology of the Unknown Past*, Chicago, 1998, p. 123).

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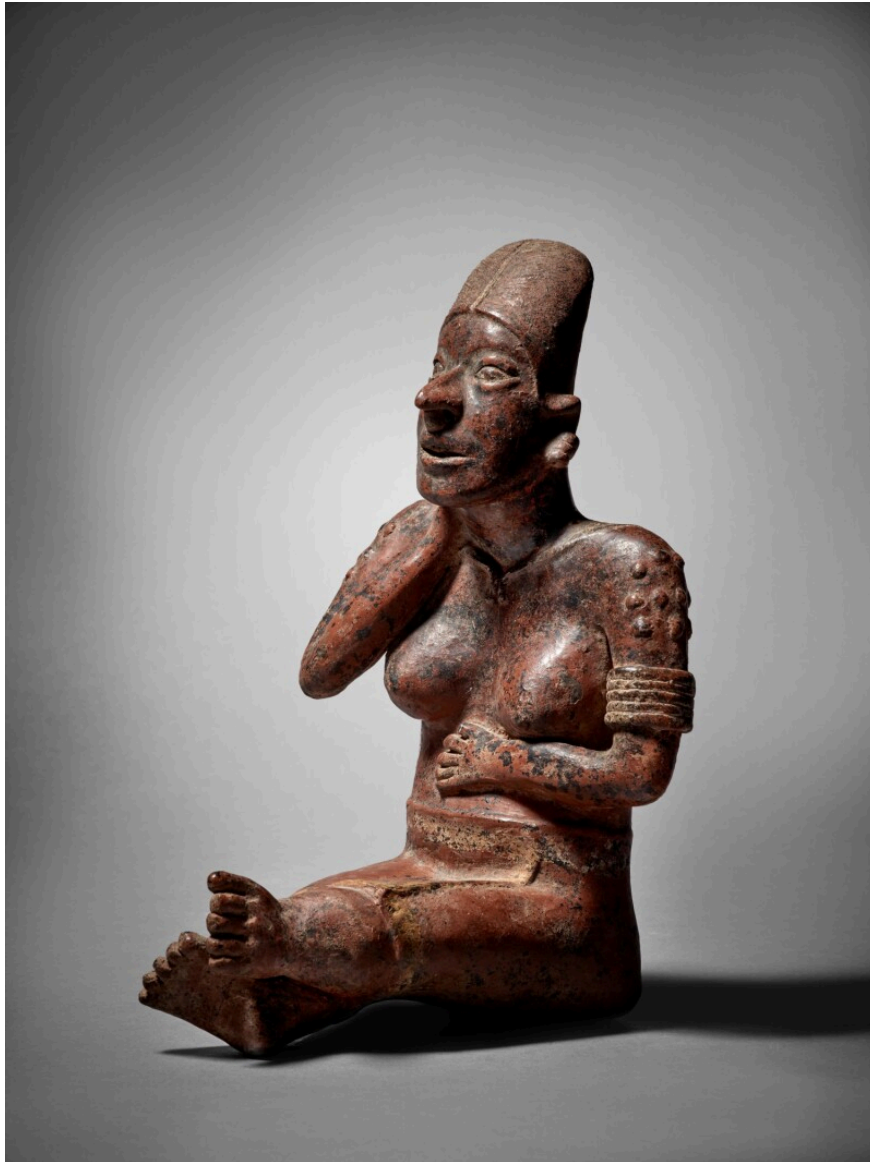
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Patsy R. Taylor

117

### Jalisco Seated Female Figure, El Arenal Style Protoclassic, circa 100 BC - AD 250

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Estate of Patsy R. Taylor  
Jalisco Seated Female Figure, El Arenal Style  
Protoclassic, circa 100 BC - AD 250

Height: 13 in (33 cm)

## PROVENANCE

Edward Merrin Gallery, New York  
Gray and Patsy R. Taylor, Greenwich, acquired from the above  
on February 24, 1971

## CATALOGUE NOTE

The El Arenal style is distinctive for the rich brown glossy slip, the lively posture and expressions of the male and female figures, and the details of clothing not usually depicted on Jalisco figures. This youthful woman wears a tightfitting wraparound skirt and has a short cape draped on the back with slender ties hanging on her chest. One arm is adorned with five bands and the other shoulder has cicatrice raised tattoos. She looks upward with one hand around the neck in a reactive posture, with straight legs crossed at the ankles.

For the El Arenal type, see Jacki Gallagher, *Companions of the Dead: Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, p. 99.

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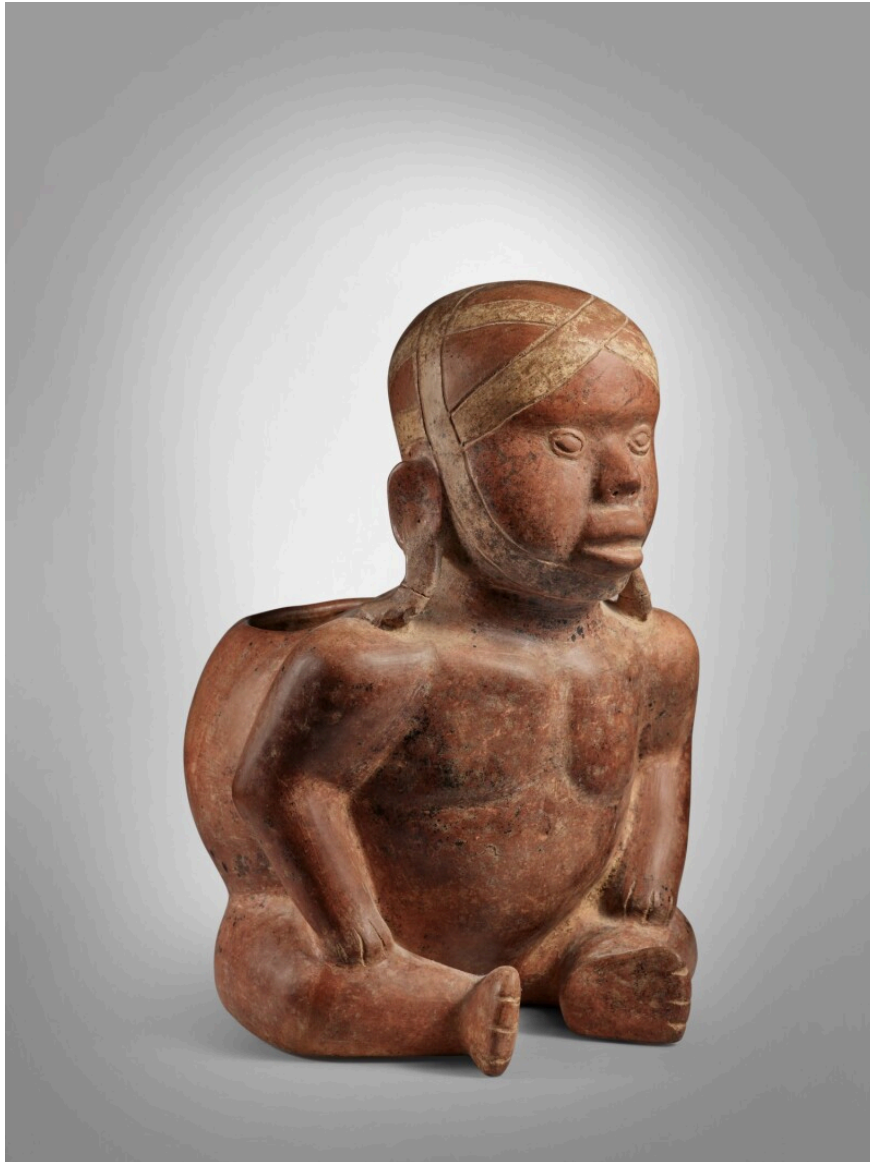
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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Patsy R. Taylor

118

### Colima Vessel of a Dwarf Protoclassic, circa 100 BC - AD 250

Estimate: 5,000 - 8,000 USD

## DESCRIPTION

Property from the Estate of Patsy R. Taylor  
Colima Vessel of a Dwarf  
Protoclassic, circa 100 BC - AD 250

Height: 14 in ( 36.2 cm)

## PROVENANCE

Edward Merrin Gallery, New York  
Gray and Patsy R. Taylor, Greenwich, acquired from the above  
on February 24, 1971

## CATALOGUE NOTE

The seated figure of a dwarf becomes a voluminous bowl with the rounded back as an open container. The head and chin are carefully wrapped in crisscrossed straps painted in a creamy tan and he is adorned with long tapered shell or tusk earrings. He rests in a trance-like state; the strong pectorals and spinal knob at the back are classic features of the dwarf physiognomy. Hunchbacks and dwarfs were frequently portrayed in Colima effigy vessels, attesting to their special status as shamans. It was reported that at the court of Moctezuma, dwarfs “lived apart by themselves and had specially appointed people to wait on them..” (Jackie Gallagher, *Companions of the Dead: Ceramic Tomb Sculpture from Ancient West Mexico*, Los Angeles, 1983, p. 39).

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Patsy R. Taylor

119

### Nayarit Dog Vessel Protoclassic, circa 100 BC - AD 250

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Estate of Patsy R. Taylor  
Nayarit Dog Vessel  
Protoclassic, circa 100 BC - AD 250

Width: 10 3/4 in (27.4 cm)

## PROVENANCE

Gray and Patsy R. Taylor, Greenwich, acquired by 1971

## CATALOGUE NOTE

Tightly curled with its paws under its body, this wrinkled dog appears vigilant, with its ears alert and eyes open. With a wide, wrinkled muzzle rendered with deeply incised marks from the nose to underneath the eyes, and semi-circular marks above the eyes to the ears. Its body bears tightly spaced wrinkles that extend on either side of a slender projecting spine. The spine is ridged, with each vertebra clearly marked. Typical of Nayarit ceramic sculpture, the underside of the vessel displays a slight indentation.

For a comparable example of a Nayarit wrinkled dog, see Hasso Von Winning, *The Shaft Tomb Figures of West Mexico*, Los Angeles, 1974, p. 114, fig. 74.

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Collection of Howard and Jane Cohen, Baltimore

120

### Colima Standing Dog Protoclassic, circa 100 BC - AD 250

Estimate: 3,000 - 5,000 USD

## DESCRIPTION

Property from the Collection of Howard and Jane Cohen,  
Baltimore  
Colima Standing Dog  
Protoclassic, circa 100 BC - AD 250

Length: 16 1/4 in (41.4 cm)

## PROVENANCE

James Reid, Sante Fe  
Howard and Jane Cohen, Baltimore, acquired from the above  
on August 4, 1986

## CATALOGUE NOTE

The dog plays a pivotal role in the mythology of many Mesoamerican cultures. It is believed to be the servant of the rain god Tlaloc and acts as a guide who accompanies the deceased to the underworld. Indeed, imagery of dogs has been found in tombs. The dog is also related to the origin of mankind according to local Huichol mythology. A myth that still survives today tells of a dangerous flood which threatened the ancestors; it was a dog who led them to the top of a mountain, to safety. This story indicates the primordial role of the dog in the existence of today's people.

Because of its importance, the dog (and in particular the Mexican hairless dog, *Xoloitzcuintli*), is widely depicted in many forms. The present dog stands with alert ears and a friendly face, with his tail/spout upright in the air; one can almost imagine it wagging in excitement.

## CONDITION REPORT

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## Art of Africa, Oceania, and the Americas

New York | 18 May 2021 | 08:00 PM CEST



Property from the Estate of Patsy R. Taylor

121

### Zacatecas Seated Male Figure Protoclassic, circa 100 BC - AD 250

Estimate: 3,000 - 5,000 USD



## DESCRIPTION

Property from the Estate of Patsy R. Taylor  
Zacatecas Seated Male Figure  
Protoclassic, circa 100 BC - AD 250

Height: 17 in (43.2 cm)

## PROVENANCE

Gray and Patsy R. Taylor, Greenwich, acquired prior to 1971

## CATALOGUE NOTE

The distinctive form of the Zacatecas figures was a highly consistent style in their stylization and abstraction of the body. Found in the northeastern Jalisco/Zacatecas region, these figures were likely only produced for a few generations. This male figure shows particularly tall drawn-up thighs and is fully decorated with wavy zigzag body paint around the torso and neck. The so-called mushroom projections from the head are believed to be carved supports on which the hair was wrapped around.

## CONDITION REPORT

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